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A

TREATISE

ON THE

ANCIENT METHOD

OF

ENGRAVING

ON PRECIOUS STONES,

COMPARED WITH THE

MODERN.

ILLUSTRATED WITH COPPER-PLATES.

By

LAURENTIUS NATTER,

Engraver on Gems.

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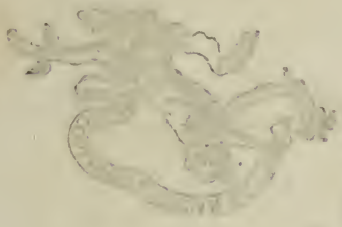

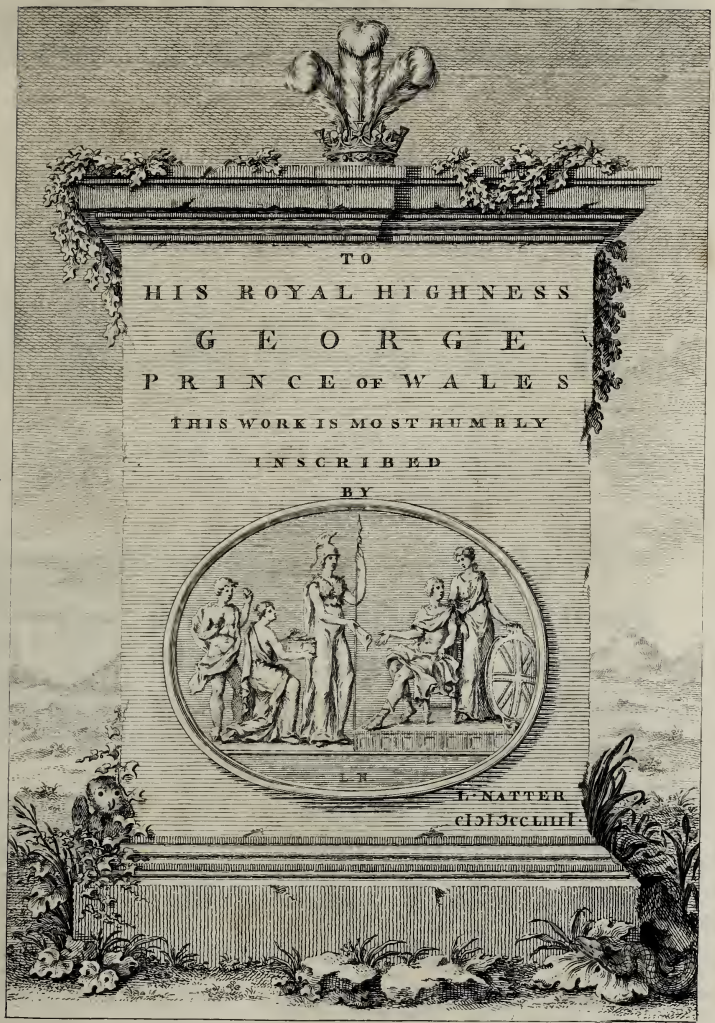
TO
HIS ROYAL HIGHNESS
GEORGE
PRINCE of WALES
THIS WORK IS MOST HUMBLY
INSCRIBED
BY
L N
L. NATTER

Hemerich sc.

PREFACE.

SEVERAL Admirers of the Art of Engraving on precious Stones having often asked me, if the Method of Engraving uſed by the Ancients could not be found out and clearly explained, (they having left us no ſufficient Information about it, nor have the Moderns been at any Pains to diſcover it in a ſatisfactory Manner,) I have written the following ſmall Treatiſe for their Satisfaction; and I hope that the Connoiſſeurs will find in it ſome Things ſuitable to their Taſte; having proved, and taken Notice, myſelf, of

the different Strokes and Effects of all the Tools proper for Engraving, whilſt I copied with the greateſt Exactneſs the Works of the ancient Engravers: which Operation convinced me of the Reality of what has hitherto been regarded only as a Suppoſition and mere Preſumption, namely, that their Method was preciſely the ſame with ours.

My principal View is to oblige the Curious by furniſhing them with the Means of acquiring a more extended Knowledge of this Matter. I write properly for Virtuoſos, who are already acquainted with ancient Hiſtory and Mythology, to enable them to form a proper Judgement of the different Manners of Engraving on precious Stones, and the Difficulties attending it. I have avoided long Diſcuſſions, that I might not tire my Readers, and have given in the plaineſt Dreſs the Obſervations that I made from Time to Time when I was at Work.

In order to make the following Treatiſe more eaſily underſtood I have prefixed to it a Deſcription of the Tools employed in Engraving; and ſhewn the Uſe of them in beginning and finiſhing a Head, which is drawn in three different Manners,

ners, and explained in its proper Place. I alſo ſhew how the Ancients employed our Tools in different Engravings, as *Bouterolles* of ſeveral Sizes, in Plate IV and V, the *cutting Tool* in Plate VII, the *half-round Tool* in Plate XIII, and the *Borer* in Plate XIV, *&c.*

Whilſt I was at Work on this Head, I obſerved that the firſt Strokes of my Tools made it greatly reſemble a bad antique Engraving of which I have an Impreſſion. Hence I perceived with much Pleaſure that the ancient Engraver, who lived about two thouſand Years ago, made uſe of the ſame Sort of Tools as I did. And this Diſcovery animated me to exert all Abilities to reach the Perfection of the ancient Artiſts.

The ſame Thing has happened to me afterwards in engraving whole Figures: for I always obſerved that the firſt Strokes of my Tools made exactly a bad antique Engraving.

One Day, in particular, that I had begun to copy a *Mercury* from a pretty good Greek Original, I happened to find among my *Sulphers* and antique Engravings (of which I brought a pretty

numerous Collection from *Italy)* an *Anubis* of a bad Engraving, which I take to be Egyptian, on a yellow Egyptian-Jaſper (ſee Plate v.), the Strokes whereof greatly reſembled my *Mercury* when half-finiſhed; but it was inferior to mine with regard to the Regularity of the Deſign. Hence I concluded that it had been done by a very ordinairy Artiſt; but that the Greeks and other Nations had borrowed from the Egyptians, their Method of Engraving which they afterwards improved; as hath been ſhewn already by many learned Men *. As to the reſt: the Poſition of this *Anubis* is much the ſame as that of my *Mercury*; excepting only that whereas the latter bears a Ram's Head in a Plate, *Anubis* holds a *Harpocrates* upon his Hand.

As

* Plin. lib. 35. c. 3. p. m. 346. *Anaglypho opere gemmis inſculpere populis illis (*Egyptis) *mos erat, &c.*

Baron Stosch *Pier. ant. Grav.* Préface pag. V. *Que ce bel Art ait paſſé des Egyptiens aux Grecs, c'eſt ce que nous aprenons des anciens Monumens qui nous reſtent de cette prémiére Nation, &c.*

Mariette in his *Traité des Pierr. grav.* Tom. I. pag. 11. *Ce furent encore les Egyptien, qui mirent les Inſtrumens des Arts entre les mains des Grec, &c.*

As the Progreſs of every Art is ſlow in the Beginning, we ought to excuſe the *Egyptians* for having given us ſo few good Pieces. Their Gods and Animals are generally very hard and dry, with regard to the Deſign, tho' the Execution of ſome be done with extreme Care.

The beſt that I have met with is a Cameo, repreſenting the Head of *Iſis*, which for Exactneſs of Engraving is equal to any Thing that the Greeks have left us of the Kind. This fine Piece is in the Marquis CAPONI's Collection at *Rome*; and there is another, ſomewhat larger, in the late Dr. MEAD's Collection.

The good *Egyptian* Engravings are ſo like the ordinary ones of Greece, that the Difference can be diſtinguiſhed only by the ſymbolical Repreſentations. Many of the Greek Engravings are in fact ſo imperfectly poliſhed, and the Traits and Muſcles ſo coarſely marked, and ill ſoftened, that they ſeemed to be rather the Work of Prentices, than of Maſters.

I have preſerved ſeveral Impreſſions of Engravings that repreſent the Events of the Trojan War,

War, that are very curious, and remarkable for their Merit and Smallneſs. To ſome of them I have given a Place in this Work (ſee Plate X.), regarding them as very ancient, and pretty good of their Kind. The Art of engraving in Gems is too difficult for a young Man to be able to produce a perfect Piece; and when he arrives at a proper Age to excel in it, his Sight begins to fail. It is therefore highly probable that the Ancients made uſe of Glaſſes, or Microſcopes, to ſupply this Defect.

We may eaſily judge by the great Number of antique Engravings on Stone, that this Art was in high Repute in ancient Times, and much valued by the Great, who ſpared no Expence for the ſcarceſt and moſt valuable Stones. ALEXANDER the Great ſhewed the high Eſteem in which he held this Art, by permitting none but the celebrated PYRGOTELES, to engrave his Portrait in Relievo, which is ſaid to be now in the Poſſeſſion of his Pruſſian Majeſty.

This Antique, and ſeveral others of the ſame Date, are convincing Proofs of the Perfection to which

which this *Art* was arrived at that Time in Greece.

In the Sequel the Greeks carried *Lythographie* to *Italy*, where they met with the ſame Encouragement as they had found at home. This is evident from the fine Portraits of the Emperor *Auguſtus*, his Imperial Family, and the many whole Figures admirably engraved by DIOSCORIDES, and other Grecian Artiſts, who brought this *Art* to ſuch Perfection, that they repreſented on Stone Sacrifices, Hiſtories, and remarkable Exploits in the Wars of *Troy*, and of *Rome*: which Pieces adorn at this Day the Cabinets of the Curious; ſome of the moſt remarkable for their Beauty and Perfection we ſhall exhibit in the following Work.

It would be ſuperfluous to place here the Names of all the Roman Emperors who have protected, ſuported, and encouraged this *Art*, and tranſmitted to us their Portraits exceſſively well cut on precious Stones, ſince they are mentioned by many Writers, who have alſo publiſhed Prints of thoſe Engravings.

Two Impreſſions of Engravings ſurrounded with a Border which are very well done in low Bas-relief, and none at all inferior to the beſt of Greeks, and generally taken to be *Etruſcan*, I preſerve with great Care becauſe they are very ſcarce. Theſe Pieces ſhew in what high Eſteem this *Art* was alſo held by the *Etruſcans*.

We meet with few good Engravings after the Times of the Emperors *Antoninus Pius*, and *Marcus Aurelius:* for there is ſcarce a *Gardianus*, a *Maximinus*, or a *Philip* to be found; whereas there are many *Auguſtus's*, *Tiberius's*, and *Neros:* hence we may conclude that this *Art* periſhed with the Greeks.

Certainly it is the moſt painful, and diſcouraging of all others: For beſides the Knowledge of Drawing, which is as neceſſary to an Engraver in Stone as to a Statuary or Painter; he is obliged, when he does whole Figures or Hiſtories, to regulate his Deſign, or Compoſition, according to the Method of Engraving; he muſt avoid, for example, Perſpective, which is of ſo much Advantage to a Painter, and the ſhortening of the Parts

Parts of a Body; but muſt always ſtrive to give his Figures a light and eaſy Poſition.

The *Ancients* when they would repreſent perſpective, and ſhortenings, made their Figures appear as it were detached from the Earth, and loſing themſelves in the Air: as may be ſeen in the *Otriades*, Plate XI. where one of the Figures is topſy turvy behind a Buckler; and again in the *Vulcan* on his Knees forging the Arms of *Æneas*. This, however, has a bad Effect; and it is better to avoid, than to imitate, theſe Poſtures and Attitudes. Another Difficulty attending this *Art* is, that the Engravings are commonly done on ſuch ſmall Stones, (ſee Plate VIII.) that it is ſcarce poſſible to draw the juſt Proportions with the Diamond-point, which greatly fatigues the Sight: nor can they be cut afterwards without excellent Eyes, and a very good Light. Farther, you cannot have the Aſſiſtance of another to forward your Work; and the leaſt Miſtake in executing the Deſign, is very difficult, if not impoſſible, to be amended. You muſt alſo form your Idea of the Deſign for the Reverſe of the Engraving, and engrave deep what is to appear in high Relief. Add

to

to this, that the Stone is liable to be ſpoilt by many Accidents. All theſe Reaſons diſcourage People from cultivating an *Art* that requires ſo much Precaution and Labour; and which is at the ſame Time without Protection of the Rich and Great.

Another Thing which contributes to render good Engravings dear, is the Difference in the Hardneſs of the Stones that are employed. The Oriental Stones, ſuch as a *Diamond*, a *Saphire*, a *Ruby*, a *Vermillion*, an *Onyx*, a *Beryl*, a *Grenat*, &c. are much harder than a *Hyacinth*, a *Chryſolite*, a *Topaz*, an *Amethiſt*, or a *Cornelian*, and conſequently more difficult to engrave, eſpecially when an Artiſt is ambitious to arrive at the Delicacy and exceſſive fine Poliſh of the *Ancients*. But this Ambition is ſeldom to be found in the Engravers of our Age, who ſeem to look upon this fine Poliſh as uſeleſs, or ſuperfluous, probably on account of its Difficulty, or becauſe they never obſerved how perfectly the true Grecian antique Engravings are finiſhed, or becauſe they look on their own Productions as ſufficiently perfect, and what they learned of their Maſters to be all that is neceſſary

to

to be known, in order to excel in this *Art.* Beſides, they find their Account better in working in this ordinary Manner, and on common Stones, that require little Time and Labour, than in ſtriving to attain to the Perfection, or even to the ſecond Claſs of the Grecian Artiſts.

The extreme Hardneſs of the Stones is a great Obſtacle in the Working, becauſe the Tools are ſooner blunted and worn out, notwithſtanding the Diamond-powder, which muſt be conſtantly applied. The Caſe is the ſame with regard to the Poliſh: the Poroſity of *Grenates*, *Hyacinths*, and *Chryſolites*, render the Poliſhing of them extremely difficult, and therefore they are often left unpoliſhed.

The beſt ancient Engravers made choice of the fineſt and moſt tranſparent Stones both for Rings and Ornaments; not barely becauſe they were to be uſed as Seals, (where the fine Poliſh is not uſeful, or neceſſary, tho' it renders the Work more finiſhed), but, as I imagine, that they might be able to view them through the Light.

It is highly probable that the *Ancients* judged *Engraving on precious Stones* to be the beſt, and moſt certain Method of eterniſing their own Portraits, and thoſe of their Favourites, becauſe ſuch Stones reſiſt Fire and Steel, and all the Injuries of Time: of which there are many Examples. The *Gladiator*, Plate XXV, and the Dog *Sirius*, Plate XVI, two excellent Engravings, are ſo well preſerved that they ſeem to be juſt come out of the Artiſt's Hands. Theſe are fine Models for our Age, when good Engraving is ſo viſibly on the Decline, for want of Encouragement from the Great, and of Genius, Application, and Emulation in thoſe that profeſs it.

I ſaw at *Rome*, in the Poſſeſſion of the Prior VAINI, a Head of *Nero* engraved *en creux* on a Diamond. Whether it was antique, or modern, is not material: it at leaſt ſerves to ſhew that the Artiſt had the Curioſity to try, whether a Diamond could be engraved. The Chevalier ODAM told me that it was a true Antique: but Mr. MARIETTE affirms* that it was done by COSTANZY,

* In his *Traité des Pierres gravées* pag. 90. & 141.

zy, an eminent Artiſt now alive at *Rome:* which is not very probable, for he ſcarce knows how to engrave a Sardonyx. But whoever did it, there is nothing miraculous, nor even extraordinary in it, for the Engraving is ſo bad, that it only ſhews the Curioſity of the Artiſt who loſt his Time and Labour in making the Experiment. If Costanzy the Son cut it, why did he not finiſh it as highly, as he hath done his other Works? I know by Experience that this is very poſſible, having engraved myſelf at *London* a Vaſe on a ſmall Diamond for Lord James Cavendisch. So I am perſuaded that I could engrave a Portrait on one, equally well; but not without great Patience, and as much Labour as a Dozen of Oriental Stones ſhould require. But ſuch a Work would amount to ſo high a Price, that no Artiſt will undertake it from mere Curioſity, and without an expreſs Order from ſome Nobleman.

It is well known that the *Art of Engraving* owes its Revival, in theſe later Ages, to the Houſes of *Farneſe* and *Medicis.* In the celebrated Gallery at *Florence* are to be ſeen a Multitude of modern *Cameos*, repreſenting public Entries and Triumphs,

Triumphs, engraved with the utmoſt Care and Exactneſs: but they want that Solidity and noble Simplicity which characteriſe the Compoſitions of the Greeks.

VALERIO VICENTINO has filled the World with his Engravings both in Relievo and *en creux*, the greateſt Part on Rock-Chryſtal; but none of them, that I know, are equal, or even come near to the Perfection of thoſe of DIOSCORIDES, ONESES, SOSTRATES, *&c.* I might ſay the ſame of the laborious CHRISTOPHER DORSCH of *Nurenberg*, whoſe numerous Engravings are ſtill inferior to thoſe of VICENTINO. With theſe I ſhall join Mr. SHAUP, of *Biberach* in *Suabia*, who after copying all the Prints he found in Books, has at laſt betaken himſelf to engrave Playing-Cards and other Trifles on Rock-Chryſtal; with a View to get ſooner rich: in which he will ſucceed much *better* than thoſe who apply themſelves to make perfect Works.

It is very apparent that the Engravers of Arms and Seals, and other faſhionable Toys make their

their Fortunes more eaſily than ſuch as ſtudy the ancient Method, and ſeek to excel in it. Who can blame them for it? I have been often asked *Why the modern Engravers do not make as good Work as the ancient?* and *Why we ſee no modern Pieces equal to the Antiques?* I anſwer: That a PYRGOTELES requires an ALEXANDER, and a DIOSCORIDES an AUGUSTUS. Without Encouragement and Recompence, an Artiſt will not exert himſelf: he languiſhes, and grows negligent. Let ſome great Protector of Engraving ariſe, and ſoon will it revive, and ſhine forth in all its Glory: For the low Price, that is given at preſent even for Antiques, ſhews that if the admired Greek Artiſts ſhould return to the World, they could hardly get Bread by their Work: their Pieces being generally found by ignorant Villagers, and bought up occaſionally as a Perſon happens to meet with them, inſtead of being ſought after, and purchaſed at any Price for their Merit.

I ſhould think it would afford a much higher Pleaſure to contemplate at one's Eaſe, and at all Times, a fine Figure engraved on a Ring, than

to look on a ſimple Brilliant. It would diſcover more Underſtanding and Taſte. Nature furniſhes a ſufficient Quantity of Diamonds to make them as common as other precious Stones, if the Jewellers and Dealers in them did not take care to keep them up, to make them ſcarce: and it requires little more Genius or Skill to cut them, than to cut any other Gem; accordingly a whole Army might be formed of *Diamond-Cutters* in a very ſhort Time: but half a Century ſcarce produces *one able Engraver on precious Stones*, tho' a Multitude profeſs the Art. However no Perſon doth himſelf Honour by wearing a bad Engraving ſet in Gold, or perhaps enriched with Diamonds; of which there are ſeveral Examples: But if they do it for want of knowing good Engravings, they are excuſable; as in fact the good original Engravings of Greece are very ſcarce, particularly in the *Northern States*. A large Gold Cup is preſerved at *Copenhagen*, ſet round with antique *Cameos*; and at *Petersburgh* there is ſuch another: but in both the Good and the Bad are jumbled together, and yet they are highly eſteemed. At *Dresden* there is a Gold Cup, ſet with

with ſome large plain *Onyxes* and ſeveral *Cameos*, but none that are really good. Near the Temple of *Apis*, in the ſame Gallery where the Cup ſtands, I obſerved a large *Cameo* of pretty good Workmanſhip, ſet in Gold, about two Inches and a half in Length, which I took to be the Head of the Emperor *Tiberius*. This is all I found worth remarking, in relation to this Art, in my Tour to *Petersburgh*, and my Return from it.

I cannot forbear mentioning in this Place the Taſte and Eſteem which His late Majeſty, CHRISTIAN VI, had for this Art. He not only employed me to cut a Medal (a Branch of the Art I was little uſed to) and his Arms, of different Sizes, for a Ring, (the ſmalleſt of which, with the Supporters and the Orders, the whole blazoned, did not exceed a Quarter of an Inch) but I alſo did his *Portrait* from the Life in different Manners; and an *Elephant* in Relievo on an *Oriental Jaſper*, or Bloodſtone, of different Colours. The Tower on his Back was red, his Covering green, incruſted with five ſmall Brilliants in Form of a Croſs, agreeably to the Order. The Elephant and the

the Man on his Back were white, the two Feet of a *Claro-obſcuro:* the Ground was a fine Green, intermixed with ſome Spots of Red. This Variety of the Colours, ſo well adapted to the different Parts of the Figure, made the Piece moſt curious. As to its Size, it was about an Inch and a half in Diameter. His Majeſty did me the Honour to aſſign me an Apartment in his Palace, where I worked near a Year: and my Affairs recalling me farther I quitted this Prince with great Regret, which has ſince increaſed almoſt every Day. This generous Monarch not only paid me nobly for my Work, but alſo made me a Preſent of a Gold Medal repreſenting the back Front of his Palace, which weighed near twelve Ounces. A Behaviour very uncommon in our Age, and which ought to be delivered down to Poſterity with the Liberalities of an *Alexander* and an *Auguſtus.*

The late Prince of Orange, WILLIAM IV, and Madame the Princeſs Royal his Conſort alſo favoured this *Art,* of which the Prince was an excellent Judge. He purchaſed the large and valuable Collection of engraved Stones of Count

TOMS

Toms at *Leiden.* He encouraged modern Engravers; and I had the Honour to engrave the Portraits of his Highneſs and the Princeſs Royal, and thoſe of their two Children, both in Relievo and *en creux.* The moſt remarkable is the Portrait of her Royal Highneſs; being a full Face, on a very beautiful *Onyx-Agate,* white and black, and three Inches long in the Oval. It is ſuch a high Relievo, that the Head has almoſt its due Proportion in Relievo; that is to ſay, about half an Inch. This was the firſt full Face that I did from the Life; and I do not know that any modern Engraver has done another. That illuſtrious Prince employed me alſo to engrave a Medal, with his Serene Highneſs and his Princeſs on one Side, and on the Reverſe the young Prince and Princeſs.

What Pity that Death deprived Europe ſo ſoon of *Princes* who promiſed to be ſuch Encouragers of Arts and Sciences.

But to return to our Subject. If I have inſerted in my Work ſome Prints that were publiſhed before, and are well known; it was becauſe they ſuited my Plan, and to enable ſuch as

may have Impreſſions of them to examine them more particularly than they have done hitherto. I have alſo given the Profils of ſome of the Figures, in order to point out more diſtinctly ſuch Parts as are moſt remarkable for their extreme Heighth; a Profil being generally beſt adapted to ſhew the Intention and Work of the Engraver.

All the Deſigns are done large, that the Strokes of the Tools might be perceived with leſs Trouble: and I have ranged them in a Gradation conformable to the Progreſs of the Art, beginning with the worſt, and ending with the moſt perfect.

Some of the Plates are not ſo well done as I could have wiſhed, partly becauſe the Engravers were not uſed to this Kind of Work, and partly becauſe the beſt Hands had too much other Buſineſs. Beſides, I could not venture to be at a very great Expence on this Occaſion, conſidering the ſmall Number of Admirers and Protectors of this Art, on whom I could depend for the Sale of a Work of this Nature.

However

However the Plates are ſufficient to explain my Deſign and my Obſervations: and if they ſhew not the Convexity of the Stones, it is becauſe the Engraver found it too difficult; and the Account we give of them renders it uſeleſs.

It is obſervable in moſt Authors who have publiſhed Prints, that their Deſign differ conſiderably from their Originals: ſo as to make a bad Engraving be taken for a good one, and a good one for a bad one. They likewiſe embelliſh their Prints with a thouſand ſuperfluous Ornaments; which ſerve rather to pleaſe the Eye, than to ſhew the Truth of the original Engraving on the Stone: for the Locks of the Hair and the Drapery are generally ſo faint and confuſed, that it is impoſſible to form any certain Judgment of the Engraving. But in the Plates of this Work we have been attentive to give true Repreſentations of the Originals. I have taken Notice, *en paſſant*, of ſome Miſtakes which certain able Men have fallen into, I know not how: ſuch, for Example, is that of the Antiquary FICORONI*, who takes thoſe of

* *Maſchere ſceneche di* FICORONI, cap. 34. Fig. XXXIV.

ſmall round Balls, which ſome ancient Engravers placed at the Joints, for little Bells; whereas they are only the Strokes of the *Bouterolle:* ſuch too is the Blunder of the celebrated Mr. Gori, who took the imperfect Form of one of *Jupiter*'s Feet for a *Slipper**, and the Pedeſtal for a *Cuſhion.*

To conclude: I have one Advice to give to the Lovers of Engraving, which is, Not to examine or look at a *Cameo,* or the Impreſſion of an Engraving, in a bright Sun-ſhine; becauſe there is not, at ſuch a Time, Shade enough to ſhew all the Beauties of thoſe Works, which are ſo clean and ſo finely poliſhed, and often ſo extremely ſmall. It often happens that the Merit and Value of Engravings are determined by Jewellers, who know little of the Matter, and yet have more Influence with the Great than Engravers by Profeſſion: hence ſo many bad Engravings are diſpoſed of, and the good ones neglected.

This is all that to me ſeems neceſſary to arrive at the *true Knowledge of Engraving on precious Stones,*

* Tab. XXXII. *le Gemme antiche de* Ant. Mar. Zaneti: *Giove Serapide ſopra belliſſimo trono colle pianelle, o crepide in piedi,* &c.

Stones, and to judge of their different Merits, from the worſt to the moſt perfect.

* * *

I SHOULD here have finiſhed this *Preface*, had I not thought myſelf obliged to make ſome Remarks on Mr. MARIETTE's *Treatiſe on engraved Stones*, publiſhed ſome Years ago. We are highly obliged to this Gentleman for his curious and learned Enquiries *into the Antiquity*, *the Value*, and *Merit of Engravings on precious Stones*, and *the Eſteem* in which excellent Engravers have been held at all Times by Princes, and by the Rich and Great. He ſhews that CÆSAR and POMPEY ſet ſuch Value on them, that POMPEY was deſirous of making the *Capitol* the Repoſitory of his Collection of engraved Stones, and CÆSAR placed his Collection in the Temple of *Venus Genetrix*.

Mr. MARIETTE gives the Preference to Engravings that are ſhallow: But I queſtion whether every body will ſubſcribe to his Opinion. For my Part, I find that as a *deep Engraving en creux* is unqueſtionably more difficult in the Execution, and the Impreſſion approaches nearer to

Nature, than a ſhallow one, its Merit is on theſe Accounts ſuperior, ſuppoſing the Deſigns to be equally good in both. He reproaches *modern Engravers* with having done nothing new, nothing of their own Compoſition. But he does not reflect, that every Artiſt is obliged to conform to the Taſte of the Country where he lives. Of which Uſe would the moſt excellent modern Engraving be to the Artiſt, if it were not beſpoke, or if he could not find an Opportunity to diſpoſe of it? Moſt Lovers of this Art prefer a good Copy of an Engraving which they like, to an Engraving newly deſigned, however perfect. But farther: it is probable, that if *Mr.* MARIETTE had given himſelf the Trouble to enquire for the beſt *modern Engravings*, he would have found ſuch as would have yielded him Satisfaction.

I would adviſe every one who is ambitious to excel in Engraving, to copy, with the utmoſt Exactneſs, the *beſt antique Engravings*; for otherwiſe he will never be fully ſenſible of their true Merit. I own that a Connoiſſeur may, by Dent of Study, qualify himſelf to perceive the extraordinary Beauty and Excellency of an Engraving: But

But a judicious Artiſt will diſcover in them a thouſand Strokes, a thouſand little Beauties, that are imperceptible to every other Eye. He will diſtinguiſh the Progreſs and Effect of all the Tools that were employed, not only thoſe that are known to us, but even thoſe of which we are ignorant of the Conſtruction and Form. Had Mr. GUAY, Engraver to the King of France, copied with Attention the Hair of ſome good antique Head, I imagine, that inſtead of being at the Trouble to invent a Machine for making parallel Lines, (ſee MARIETTE, Tom. I. p. 429.) he would ſoon have diſcovered the proper Utenſil for that Purpoſe, which is very common in *Germany* and *England* for cutting Coats of Arms, and of which I frankly ſhewed him the Uſe when I had the Pleaſure of ſeeing him at *London*. Certainly the more one employes himſelf in making good Copies, the more capable will he be of producing ſomething of his own Compoſition. Some perhaps will ſay, that it is ſufficient for this Purpoſe to know how to draw or model: but this is a groſs Miſtake. They might as well ſay, that one muſt engrave well *en creux*, becauſe he

he has taken one of RAPHAEL's Deſign for his Model.

As to the *Letters*, or *antique Inſcriptions* on Stones, I do not know of any general Rule by which to judge of them. We find ſome, where the Letters are well done, and very equal: but there are others juſt the contrary, though the Engraving be very good: our modern Engravers may eaſily imitate both.

Mr. MARIETTE is much offended with thoſe who put *Greek Names* or *Inſcriptions* to *modern Engravings*. But he that ſells a modern Copy of an Antique for an *Original*, not he that makes it, is to be blamed. Immediately on my Arrival at *Rome*, I was employed by the Chevalier ODAM to copy the *Venus* of Mr. VETTORI, to make a *Danae* of it, and put the Name AULUS to it. I afterwards ſold this Piece (which I look upon as a Trifle) to Mr. SHWANAU, Governor to a young Prince of *Dieterichſtein*, who knew that it was my Work, and valued it greatly. I am not aſhamed to own that I continue ſtill to make ſuch Copies as often as I am ordered. But I challenge

challenge any Man to prove that I ever ſold one of them for an Antique. I muſt beg Leave to remark in this Place, that *Mr.* MARIETTE diſcovers great Partiality for certain Engravers. Speaking of a Copy of the famous *Meduſa* of STROZZI by *Mr.* COSTANZI, he commends highly the *Greek Letters* of the Name SOLONOS, though they be badly done; as are alſo ſeveral others to which COSTANZI has put the Name of ſome Greek Engraver. I ſaw lately at *Dresden* a Head of *Hercules* when a Youth, done by him, with the Name of ΓΝΑΙΟC to it. Can *Mr.* MARIETTE approve in his Friend what he finds ſo inexcuſable in other modern Engravers?

I muſt alſo take the Liberty to correct a Miſtake he has made in relation to me. He was misinformed with regard to my *Country* and *Situation.* I was not born at *Nuremberg*, (nor have I ever been in that City) but at *Biberach* in *Suabia*, where for ſix Years I learned the Buſineſs of a *Jeweller*, and going from thence to *Switzerland*, to viſit my Relations, I worked there ſix Years more. Afterwards I made a Tour to *Italy.* At *Venice* I dropt my former Profeſſion, and applied

myſelf wholly to *Engraving on precious Stones.* Hence all the Works which *Mr.* MARIETTE aſcribes me are the Productions of the firſt five or ſix Years, which I may call my Apprenticeſhip in this Kind of Engraving. From *Italy* I came to *England*; and went from hence with *Mr.* MARK TUSCHER to *Denmark*, *Sweden* and *Petersburgh*. But never was at the Court of *Thomas Kouli-Kan*, where *Mr.* MARIETTE has left me to ſeek my Fortune. Since my Return to *England*, I have made many Engravings, the Merit whereof it doth not belong to me to decide.

Mr. MARIETTE is alſo miſtaken with regard to *Mr.* MARK TUSCHER of *Nuremberg*, who never engraved on precious Stones. He was a Painter, who had the Weakneſs to want to paſs too for an Engraver. He modelled his own Portrait in Wax, very ſmall: and took an Impreſſion of it in Plaiſter, and afterwards in Paſte of different Colours, particularly one of the Colour of an *Aqua-marina*, of which *Mr.* GHINGHI, who was at that Time Engraver to the Great-Duke of *Tuſcany*, retouched the Hair, and poliſhed the Face. He engraved, indeed, a Head of *Minerva* on a

Paragon

Paragon Stone: which, on ſuch a Stone, might be done with a common Needle and a Knife; but not on a Gem.

As to *Mr.* GODEFRID KRAFFT of *Dantzic*, it was with me that he learnt to engrave on precious Stones: but as we parted ſoon after, I know nothing of him ſince. At that Time he gave many Marks of a good Genius.

There is one Queſtion, which I ſhould be glad to ask *Mr.* MARIETTE, which is, *How he can be certain that the modern Engravings, the Impreſſions whereof are ſent or ſhewn to him, were really done by the Artiſts to whom they are aſcribed?* We have often ſeen Engravers ſhew, good Pieces of others, for their own, in order to get a Name, or raiſe their Credit. With regard to myſelf, I do not remember that I ever engraved a Head of a young Man on an Amethyſt, as he ſays, in ſpeaking of my Works. I know very well that ſeveral Engravings, and ſuch as I have never ſeen, have been ſold for mine. I do not pretend to ſay that my firſt Pieces were much to be praiſed, having engraved ſcarce any Thing at *Venice* but

Coats

Coats of Arms; nor did I copy any Antiques till after my Arrival at *Florence*, where Baron STROSCH, being ſtruck with my Taſte and Application to Engraving, did every Thing to make me apply wholly to it.

Nevertheleſs I will venture to affirm, and I can bring Proof of it, that the Portrait of *Mr.* LUDERS, a Painter, which *Mr.* GUAY engraved at *Rome*, is much inferior to all that I have done from the Life. I know that he has improved greatly ſince that Time; for I have ſeen ſome very fine Things which I am certain that he did. But cannot a Man ſhew his Love to his Country and to his Countrymen, and do Juſtice at the ſame Time to other Nations? I am perſuaded that *Mr.* GUAY himſelf has too much Modeſty to ſpeak with ſo little Management, as *Mr.* MARIETTE has done, of very able foreign Engravers. There are ſeveral who can ſhew excellent Engravings done without the Aſſiſtance of *Mr.* BOUCHARDON, who contributed ſo much, by Mr. MARIETTE's own Confeſſion, to the Succeſs of thoſe of Mr. GUAY.

Mr.

Mr. MARIETTE commends highly too COLDORE', an Engraver in the Time of HENRY IV. of France. But neither he, nor any one elſe can ſay for certain, that they ever ſaw any one *whole* Figure engraved by him. There is a great Difference between doing a Head, and compoſing and engraving entire Figures.

Mr. MARIETTE mentions likewiſe another of his Countrymen, who is ſettled at *Florence*, Mr. L. SIRIES. I know him particularly well; but he had done nothing, nor did, in my Time, which was remarkable. He has ſet large Stones in Snuff-Boxes: a Piece of Skill which is common every where; and made ſome curious *Sciſſars*. He ſhewed me one Day, in the Room where he was at Work in the Gallery at *Florence*, a gold Snuff-Box with a *Lapis Lazuli* in the Lid, that was crackt in the Middle. I took Notice of the Accident it had met with; but he aſſured me that it would not be obſervable next Day, and in fact he had mended it ſo that the Crack could not be perceived. I grant, therefore, that he has the Secret of making very curious Works, particularly

in *Lapis Lazuli*, which is a ſoft and porous Stone, and may be worked even with a File. The Caſe is much the ſame with regard to his Secret of *tempering* Gold and Silver. There is nothing very marvellous in it. I have ſeen the ſame Thing done by a Goldſmith from *Neuſchatel* in *Switzerland*, when I was at Mr. HUG's, a Jeweller and eminent Engraver on precious Stones at *Berne*. It is true that theſe Sciſſars would cut Copper, but when they were put into the Fire to deſtroy the Tempering, the Gold or Silver ceaſed to be malleable: from whence it is evident that there was ſome Compoſition mixed with the Metals. Mr. HUG preſented to the Goldſmith a Piece of pure Silver of the ſame Quality as the Sciſſars, deſiring him to temper it: but the Goldſmith would not touch it, ſaying he muſt prepare the Silver himſelf. Mr. HUG eaſily diſcovered this Secret, and ſucceeded in doing the Thing himſelf. Mr. SIRIES's Method is probably the ſame. For the reſt: I have an Impreſſion in Wax of a Stone which Mr. SIRIES cut, and to which he put his Name. It is a large Vaſe engraved very ſhallow, with ſome ſmall Figures at the Side, like ſo many *Scratches*

(if

(if I may be allowed the Expreſſion), and a perſpective View of part of the City of *Florence*. If his *Cameo* on an Onyx is not better done, I would not undertake to copy it for double the Price he offers. I would much rather copy the *Meleagre* and *Athalanta* of the celebrated *Cameo* of the Lord CARLISLE, than be obliged to copy his Zodiac, or rather his Swarm of Figures, which are not unlike to *Darius*'s whole Army againſt *Alexander*'s, engraved on an *Octogone* Stone. In ſhort, none of his Pieces diſcover any Taſte.

My Readers will excuſe this Digreſſion, to which I was compelled by the preſumptuous Deciſions of Mr. MARIETTE. It ſeemed to me to be extremely unjuſt to pronounce peremptorily, as he hath done more than once, *that ſuch and ſuch a modern Production has nothing equal to it.*

To return to the *ancient Artiſts*: It may not be improper to take ſome Notice of their *Paſtes*. We find ſeveral very curious and excellent ones, both *en creux* and in *Cameo*: moſt of the latter, however, have been retouched by an Engraver:

and

and accordingly we often ſee the Artiſts Name on them, as APXIONOC, AEYKONOC, &c. in Count TOMS's Collection. Baron STOSCH has a *Paſte en creux* with the Name of SOLONOS, beſides ſeveral others. Nevertheleſs I will not affirm that the Impreſſions which are taken of them are ſo clean as thoſe of our modern *Paſtes*. I have a very curious *antique Paſte:* it is green with a Streak of *White* dividing it equally into two; as we ſee in ſome Onyxes, where the Regularity of the White has not been changed by the Action of the Fire.

I met with one of another Sort, which very much reſembled the Onyx, called in Italian *Nicolo*. The *Surface* was *blue*, and the *Bottom black:* the *Whole* ſo like Nature that for a long Time I took this Paſte for a *real Stone*; till one Day viewing it ſideways, I perceived that the *blue Surface* was conſiderably thicker than the Depth of the Engraving, the fineſt Strokes whereof appeared *black*, and which was wholly done with the Wheel. This raiſed a Suſpicion in me; and on applying a File to it, I found that in fact it was only

only a *Paſte.* There are others of the ſame Sort, wherein the Engraving doth not appear black: from thence I conclude that ſome had a Secret of making their Engraving in *Paſtes* black which the others had not.

I am alſo of Opinion that ſome ancient Engravers poſſeſſed the Secret of *refining* or *clarifying* the Cornelians and Onyxes; conſidering the great Number of fine Cornelians badly engraved which have been tranſmitted to us by the Ancients; whilſt we ſcarce find one among a thouſand at preſent that has the ſame Fire. This Conjecture is ſupported by ſeveral other Reaſons more ſtrong and convincing; but I ſhall leave the Subject to the Conſideration of the Curious, till I have another Opportunity of communicating thoſe Reaſons.

If this Work meets with Encouragement, I ſhall in a little Time publiſh a *Muſeum* or *Collection of thoſe antique Engravings* which are now in *London.* It will contain many curious Pieces not much known at preſent.

THE

ANCIENT METHOD

OF

Engraving in precious Stones,

COMPARED WITH THE

MODERN.

I.

A Deſcription of the TOOLS uſed in Engraving in precious Stones.

A IS the Engine, or Out-caſe, which is fixed to the Table B. C is a ſmall Wheel on an Axis, into one End of which is fitted the Tool D. E is the large Wheel underneath, which communicates with the ſmall one C by the String F, and is turned by the Foot.

The Tools are generally made of Iron, and muſt be perfectly round, for which reaſon they ought to be turned, after being made as round as poſſible by the File.

N°. 1. and 2. are half-round Tools which (as any other) produce the ſame Shape or Figure in Stone.

N°. 3. is a Tool of a perfect round Form, ſomewhat reſembling a Button. The French call it *Bouterolle.* It is uſed eſpecially for the Extremities in Figures, as we ſhall ſee hereafter.

N°. 4. is a Tool hollowed within, like a Borer (PLIN. calls it *terebra*), and makes a Circle or half-round, more ſurely and neatly than any other. It is alſo uſed for boring Stones.

N°. 5. 6. 7. are flat Tools of different Sizes.

N°. 8. is a ſharp cutting Tool, which ſome call a Saw.

It is to be obſerved that the Size of each of theſe Tools may gradually decreaſe from that of a large Pea to the Point of a fine Needle, to be uſed in the ſmaller Work.

When all theſe are well provided, one proceeds ſafe and without Difficulty.

The Tool being properly faſtened in one End of the Axis of the ſmall Wheel (as Lettre C, D) than it muſt be put exactly in the Centre to grave ſteady. For which Purpoſe ſome uſe a Screw, on one Side of the Axis, and others fit it in, by putting Lead round the End of it, this depends on the Choice of the Artiſt. Afterwards one puts on the Head of the Tool ſome Diamond-Powder moiſtened with Philoſopher-Oil, which is the moſt thinneſt and fixeſt than other Oils. Then turning the great Wheel with the Foot, the Stone (which is cimented with Maſtic to the End of a little Stick) is applied to the Tool to be engraved, the Figure having been firſt drawn on it with the Point of Braſs or Diamond.

N°. 9.

N°. 9. repreſents a Stone with a convex Surface applied to a Tool to ſhew the Conveniency of working ſuch Stones: for the Space between the Edge of the Stone and the Tool being larger in a convex than in a flat Stone, the Tool can penetrate farther, and make deeper Strokes. Compare this with N°. 10. where the ſame Tool is ſeen to touch the Face of the flat Stone much ſooner.

N°. 11. is a Stone applied to the Tool diagonally, which makes what the Italians call a *Sotto Squadro*, or Under-cut; of which Kind of Engraving it is very difficult to take an Impreſſion.

There being many Things in Engravings which appear eaſy, and yet are very difficult to execute, and others which are eaſy, tho' they ſeem quite otherwiſe, I have thought proper to give ſome Exemples of both.

N°. 12. 13. 14. are Figures of different Angles, the Surface whereof it is very difficult to engrave perfectly even and ſmooth in Stones, accordingly the Corners are obſerved to be always unfiniſhed, becauſe the round Tool cannot get to them.

N°. 15. is a Hexagon, which is very eaſy to be engraved, becauſe all its Points correſponding to one another, there needs only to draw three lines croſſing or interſecting one another like a Star (ſee the Fig. 15.), and afterwards make them broader towards the Middle; ſo the Work is done without any Difficulty, and yet moſt People imagine that a Pentagon is much eaſier to be engraved.

The Caſe is the ſame with the Lettres, which can never be done ſo well as thoſe repreſented in the Medals N°. 19.

the

the Tool leaving always ſome Imperfection in the Corners, as in the Lettres *a a* N°. 16. 17.

Some of the beſt ancient Artiſts choſe to make Uſe of the round-headed Tool, or *Bouterolle*, for making the Terminations of the Lettres and ſeveral other Things, finding it more eaſily, and as well as any other.

II.

HAVING found in moſt of all the known Cabinets this antique Head of *Jupiter Serapis*, with a full Face, engraved in Stone, but generally ill executed; I have made Choice of it for the Compariſon I propoſe to make; and ſhall ſhew the Way to engrave it according to the modern Practice.

The Stone muſt be made oval, and have a convex Surface as Fig. 3. II. It is no matter whether the under Part be flat, or round, provided the Stone be thick enough to take the Engraving. Then it being cimented upon a little Stick for the Conveniency of handling it, you begin by hollowing out with a large half-round Tool, the Form of an Oval of the deſired Bigneſs. For this Purpoſe you muſt move the Stone with your Hand length ways; for otherwiſe the Tool would make its own Figure. You hollow it gradually to the Depth required till to the Eyes. See Lettre *a*, Fig. 3. II.

You may advance towards the Top till you come to the Middle of the *Modium* on the Head (Let. *a*), and towards the Bottom as far as the Middle of the Neck under the Beard (Let. *a*). The ſame Method is uſed for making the Oval of a proper Breadth for the Head.

When

When this is done, the Place for the Hair may be hollowed, making it larger on one Side, than on the other, in Imitation of the Original. The ſame large Tool may be uſed for marking the Place of the Beard, about the Depth of let. *b*, fig. 3. and as broad as let. *b*, fig. 2. For the Front you take a ſmaller Tool, let. C, fig. 2. and 3. with which to avoid a needleſs Change of Tools, you may alſo form the *Modium*, and begin the Shoulders.

The Foundation being thus laid, you take a narrower Tool, ſomewhat round, and of a Size ſuitable to the Length of the Noſe, with it you engrave in a ſtraight Line, the Form of the Noſe, the Cheeks and the Neck. See let. *d*, fig. 2. and 3.

After this a ſmaller Tool is employed to go croſs the Noſe in order to form the Noſtrils; to ſketch out the eyes and the principal Locks of the Hair, let. *f*, fig. 2. and 3. Laſt of all the Button-Tool, or *Bouterolle*, is uſed to make the Point at the Extremity of the Noſe, which muſt be united to the Reſt that is already done, let. *g*, fig. 2. and 3. (Sometimes another Tool is uſed to make the Point of the Noſe ſharp, this depends on the Choice of the Artiſt.)

All this muſt be wholly executed by turning with pretty large Tools; ſmaller and ſharper ones may be afterwards made Uſe of to finiſh it, according to the Capacity of the Artiſt.

It is manifeſt that whoever ſets about ſuch a Piece of Work muſt know how to draw and model a Head in its juſt Proportion, either in Wax or Clay, otherwiſe he will execute it very poorly, very ill, and with much Difficulty. It is than a very eaſy and common Error to engrave the more minute Parts before the larger receive their proper Depth; which obliges the

Engraver to take out what he has done ſo injudiciouſly, and thus he loſes both Time and Labour, (that is to ſay for an exact Copie.)

It is alſo an Error to engrave too deep at firſt; for it prevents your getting at it ſo eaſily with the ſmall Tools to finiſh it, and this obliges you to get the Stone ground down by the Lapidairy, to the great Diminution of the intrinſic Value of high-priced Stones; it is than far much better to proceed gently, and make ſure of Succeſs, than by working in a Hurry and without Precaution to riſk the Spoiling of the Work and the Stone.

In copying of this Head of *Serapis* we perceive that the Engraver was obliged to make one Lock of the Hair of the left Side ſomewhat larger than ſeems neceſſary to make a proper Out-line, it is becauſe otherwiſe he would ſcarce have been able to finiſh the ſmaller Parts, ſuch as the Eyes, the Noſe, Mouth, Beard, &c. But having hollowed the Place on this Side with a large Tool, he had free Acceſs for the ſmall ones to finiſh the Work to his Mind.

This is all that can be engraved in Stone, according to the modern Method by the Wheel ſingly; it depends on the Skill of the Artiſt to employ the Point of a Diamond, or not, for the Finiſhing.

But as I am apprehenſive that this Piece which I may call modern Engraving in the Manner of the Ancients, is not ſufficient to explain my Thoughts properly, I ſhall particularly examine ſome antique Engravings, and compare them with ours.

III.

III.

FIG. I. A SCORPION.

On a yellow Egyptian Jaſper.

I Expreſsly chuſe this bad antique Engraving, on a yellow Egyptian Jaſper, becauſe the principal Strokes of the Tools employed are more perceivable in it, than in a fine Engraving. For Example, the Body of the *Scorpion* is made by two Strokes of a large half-round Tool, moved a little by the Hand, let. *a*. You may alſo obſerve very diſtinctly in the firſt Joint of the two Arms the Strokes of a flattiſh Tool, let. *b*, exactly like N°. 5. I. and the Decreaſe of the Size of the Tools employed from the Beginning of the Tail to the End. See *c*, *d*, *e*, *f*, like N°. 7. I. The Feet are made with a very ſmall Tool, let. *g*; but the Joints are not terminated in Angles, according to Nature: The Engraver having made ſome of the Lines croſs one another, and neglected to join others at all, let. *g*. This Defect ſhews evidently that the Engraving was done by the Wheel, which the Workman ſcarce knew how to uſe; and that we received this Method from the Greeks, and other Nations, who had it from the Egyptians. It alſo appears that this Engraver as well as many others were ignorant of the Uſe of the Diamond-Point, and the round Tool called *Bouterolle*; otherwiſe they would have uſed it with great Advantage to terminate the angular Joints, in the Manner of the Greeks. However the Feet may be much better finiſhed even with the Wheel, provided one takes care to ſtop before the Lines croſs one another.

This

This I have obſerved in ſeveral Egyptian, Greek, and Etruſcan Engravings, that the round-headed Tool, which is of ſo much Service, was not generally uſed by all Workmen: as the beſt, as well as the ordinary ones, employed it only at Times, we may conclude that it was not ſo familiar to them as to us.

Any judicious Workman may eaſily engrave ſuch a Scorpion as this, even if he does not know much of drawing, by obſerving only the Proportion and Gradation of the Tools, as we have marked them above.

FIG. 2. ANUBIS and HARPOCRATE.

A Cornelian.

THIS Deſſign is taken from a very ancient Engraving on a ſquare Cornelian, pierced length ways, which was done with the Borer, N°. 1. I. it was probably an Amulet or Bracelet. It would be uſeleſs to repeat here what ſo many Authors have ſaid of the Head of *Anubis* in the Form of a Dog, and the Buſt of *Harpocrate*. I ſhall only obſerve that the Strokes of the large Tool which are mentioned above, when treating of the Scorpion, let. *a*, and of the *Serapis*, are eaſily diſtinguiſhed in the Neck of the *Anubis*, and the Body of *Harpocrate*. It appears alſo that the Viſage of *Anubis*, and the Arm of *Harpocrate* were done with a leſs Tool; and that the Ears and the End of *Anubis*'s Noſe, likewiſe the Mouth and Finger of *Harpocrate*, were engraved with a cutting Tool which the French call a *Saw*.

Though

Though this Engraving be very indifferently executed, the Proportions are pretty well. Every Stroke is in the proper Place: and it is poſſible to finiſh it, if one would be at the Pains. It is remarkable that this unfiniſhed Piece is nevertheleſs extreamly well poliſhed; and there is Room to think, that the ſame Tool was employed both for the Engraving and the Poliſhing; from whence we may conclude, that the Engraver has done his beſt, ſince he would not otherwiſe been at the Trouble of poliſhing his Work ſo well.

Fig. 3. A whole Length of Anubis.

On a yellow Egyptian Jaſper.

TO confirm what I have advanced above, I place here a whole Length of *Anubis*, holding *Harpocrate* in her right Hand, and in her left a Vaſe; done on a yellow Egyptian Jaſper. The Strokes of the Tools that were uſed for the Arms of the *Scorpion*, let. *b*, and for *Serapis*, II. may be alſo perceived diſtinctly here. The Engraving is not quite poliſhed, and ſeems to have been done by an Apprentice, becauſe it is ſo unfiniſhed, though the Figure is well proportioned. Any Connoiſſeur will eaſily perceive by the Engraving that the Whole was done with the Wheel; and conclude with us, that the modern Method of engraving in Gems is abſolutely the ſame with that of the Ancients.

In theſe three Engravings we diſcover no Traces of the round-headed Tool or *Bouterolle*; but only different Kinds of half-round and flat Tools.

* *
*

I Purpoſed to place here an Etruſcan Engraving: but reflecting that the ſame Tools were employed in it as in the preceding, I changed my Mind. The Etruſcan Engravings are generally in very low Bas-relief, the Out-line and Muſcles too ſharp and dry, appearing to be ſcratched with a Diamond-Point; and the Whole ſurrounded with a Border, as already mentioned in the Preface.

As there are very few of them, it is rare to find one perfectly well executed: Such as are ſo, are in the Taſte of the right Greek ones, highly finiſhed, and extreamly well poliſhed.

IV.

HARPOCRATE.

On a Cornelian.

In the Author's Poſſeſſion.

THIS is another *Harpocrate* on a red Cornelian, with a convex Surface, which is pretty high finiſhed. The Softneſs of the Muſcles, the excellent Poſition of the Body, and the Approaching of the Arm and Finger to the Mouth are tolerably well executed. The whole Head, though extraordinary deep, is nevertheleſs extreamly well finiſhed. It was the Smallneſs of the Stone that obliged the Graver to uſe only a round Tool, or *Bouterolle*, to do the Locks of the Hair, which reſemble like ſo many ſmall Balls; nevertheleſs he has placed them ſo well, that they preſent an agreeable Variety of Curls in the Hair, and give the Deſſign a handſome Out-line.

There

There is no room to queſtion this Graving being truly antique, and in the middling Way of the Greeks. We ſhall ſee ſeveral other ſuch hereafter, which are remarkable by having the Hair, the Joints, and the Drapery done with the *Bouterolle.*

The Engraver has made this Figure what is commonly called a half-length, and has terminated it very ingeniouſly with a light Drapery: which is not common. And as we perceive in it the Strokes of the *Bouterolle*, we may conclude that the good Engravers, as well as the ordinary ones, though Greeks, uſed a Wheel, as we do at preſent.

* * *

I Might place here ſeveral Deſigns taken from common Greek Engravings: but as it would oblige me to repeat what I have ſaid above, I ſhall proceed to antique Engravings of *the moſt particular Kind*, following the Progreſs of the Art.

V.

The Rape of HELEN.

On a fine Cornelian.

In the Poſſeſſion of Baron STOSCH.

THIS Engraving repreſents a young Man with a Caſk on his Head, a Shield and a Lance in his Hands: his Attitude ſhews that he is juſt going to take up on his Back the Woman that ſtands by him: hence the Deſſign is conjectured to be the *Rape of Helen*. It is eaſy to perceive in this Engraving, which is undoubtedly antique, and of the firſt Greek Kind, the ſmall Balls I have mentioned above, on the Joints of the Man, the Borders of the Woman's Robe, in the Hair, round the Face, and alſo on the Shield, where they are ſomewhat ſoftened. It is alſo very evident that the Wheel with a blunt Tool was uſed to the Shield: for it could not have been done with ſo much Boldneſs, nor ſo eaſily, with a Diamond-Point. The Engraver has added Wings to *Paris*'s Caſk, probably to expreſs his Haſte to carry off his fair Prey. For the Reſt, this Engraving is perfectly well poliſhed; the Deſſign and Compoſition are indeed very ſimple; but the Artiſt thought it ſufficient to ſhew his Intention.

It has been remarked that at the Time when the Exploits of the *Trojan* War were engraved, it was cuſtomary to make the Engravings very deep, as we ſhall ſee hereafter.

The

The Faces, however, are generally well executed; which is very difficult to do in ſo ſmall a Compaſs: and to give more Relief and Strength to their Pieces, the Engravers of thoſe Times often added a Shield, or other large ornament which was eaſy to engrave. We ſhall ſee ſeveral Examples of this, which are very curious by their Variety and their Compoſition.

What is chiefly to be obſerved in this Engraving are the *ſmall Balls*, and the *Shield*; which are moſt evidently done by the Wheel. The Poliſhing, which is ſo ſeldom well executed at preſent, is alſo excellent. This Piece likewiſe ſhews the primary Manner in which the Engravers in Gems repreſented the Actions and the Hiſtories of Heroes.

VI.

ÆNEAS, ANCHISES, IULUS.

In the ſame Collection.

THIS Deſſign is copied exactly from a Graving on a Cornelian, indiſputably antique, done in the ſame Greek Manner as the former, and probably at the ſame Time, and taken from the ſame Hiſtory. It repreſents *Æneas* carrying *Anchiſes* and *Iulus* out of *Troy:* and ſeems to be the Work of the ſame Engraver. As there was a long Interval between the Events which are the Subject of the two Engravings, it is not probable that they were done at the Time they happened, but long after. Had different Maſters done theſe Engravings, we may conclude that one of them would have piqued himſelf to make three Figures in the ſame Compaſs, and to give his

Work the higheſt Finiſh, to heighten its Value; as it was the Cuſtom in thoſe Times to give the Preference to the ſmalleſt Work.

The Attitude of theſe three Figures is excellent, and, conſidering their Smallneſs, they are very well finiſhed. The Poliſh alſo is extremely good.

The ſmall Balls made with the *Bouterolle* are plainly to be perceived in the Armour of *Æneas*, his Heels, Fingers and Joints; as I have ſhewn in the Deſſign. The Faces are admirably well done, though ſo extremely ſmall. Theſe two Deſſigns ſhew ſufficiently the different Places, where the *Bouterolle* is advantageouſly employed, which could not have been done but with a Wheel, in the Manner of the Moderns.

VII.

A VASE.

On a red Jaſper-Onyx.

In the Poſſeſſion of Count BENTINK at the Hague.

THIS beautiful Vaſe, which is undoubtedly antique, I place here to ſhew how extremely well the Artiſt has obſerved the Proportions in Architecture and Bas-reliefs. The Manner of the Engraving ſhews it to be of the right Greek Kind. The Feet of the Lion and Bull may perhaps be cenſured as too long; but it is known that the beſt Artiſts often did theſe Things with Deſign, the better to expreſs Actions of

of the greateſt Strength, like that of the Lion, who ſtrives to take the Bull on his Back; and for that Purpoſe raiſes and ſtretches himſelf out as much as poſſible. It is the ſame with the Bull, who makes the utmoſt Efforts to avoid being thrown by the Lion, reſting on his hinder Legs. Such a violent Attitude ſeems to excuſe the voluntary Fault of the Engraver. What farther proves that he did it with Deſign, is that in the two Sphinxs at the lower Part of the Vaſe, all the Proportions are perfectly well obſerved. The whole Engraving is extremely well finiſhed; and the Poliſh good: but what renders it ſtill more valuable is the Beauty of the Stone, which is a red Jaſper-Onyx, that is to ſay, the Surface is a fine opake Red, and the Bottom a tranſparent Chalcedon. The opake Red is ſo thin, that all the Engraving goes through it, and enters the Chalcedon; which makes the Engraving appear tranſparent: juſt as the Oriental Onyxes with a blue or white Surface preſent the Engraving black. This beautiful red Jaſper-Onyx is the only one of its Kind I have ever met with among ancient or modern Engravings.

The Artiſt has formed the Corniſh of the Vaſe, and all the principal Joints of the Animals, with *Bouterolles* of different Sizes. The diagonal Lines in the Ornament are made with a cutting Tool, or Saw, by the Wheel, in the ſame Manner as the Feet of the Scorpion, mentioned above; but they are better joined together. Their round Termination ſhews that they were not made with a Diamond-point.

VIII.

A SOLDIER behind a Shield.

On a Cornelian.

THIS Engraving diſcovers a very ſingular Idea in the Artiſt, who has placed the entire Figure of a Soldier ſitting, behind a Shield, which is engraved very obliquely on a Cornelian, ſo that the ſitting Figure may be covered or wholly hid by it. It would be very difficult to take a good Impreſſion of it, if the Engraver had not judiciouſly brought the Shield cloſe to the Soldier's Knees: which gives more Body to the Matter proper for the Impreſſion, and renders the Work more curious, fitter for a Seal, and more valuable.

The Figure is placed properly, and all the Parts well ſmoothed and poliſhed; which are the Characters of a great Maſter. This Piece may be looked upon as a Monument of antique Engraving very curious, and of a ſingular Signification. For the reſt, it is eaſy to diſcover the Strokes of the Tool which the Engraver employed, by Means of the Wheel, to form the Shield.

IX.

ACHILLES wounded.

On a Cornelian.

THE Antiquarians in *Italy* call this Figure *Achilles wounded.* The Groupe may be ſaid to be better compoſed than that in the *Rape of Helen.* Nevertheleſs the Manner of the Engraving, the Compoſition, the Size of the Stone, the Proportions, which are equally good, the fine Poliſh of the Parts and Muſcles, and the Termination of the Dreſs made by ſmall Balls, like the Robe of *Helen*; all theſe ſhew that the Stones were engraved much about the ſame Time.

It may be obſerved that the Poſition of the Soldier's Shield who covers the wounded Perſon, gave eaſy Acceſs to the Engraver's Tools to finiſh properly the Head and Face of *Achilles*, which are very deep: an evident Proof that it was done with the Wheel.

Theſe two Shields give a great Relief, and ſingular Grace to this Engraving, as in the foregoing, and in others of the ſame nature which we ſhall produce in the ſequel. It alſo appears that theſe Engravings are not copied from marble Statues, but invented by the Engraver; and therefore in ſome Sort preferable to thoſe that are taken from Statues.

It is alſo moſt obvious that the Manner of Engraving, and the Tools employed, are preciſely the ſame with thoſe we have already mentioned ſo often.

X.

Three SOLDIERS.

On a Cornelian.

AS the Curious regret no Pains they are at to ſatisfy their Curioſity, I would fain hope it would not teaze them, if I here preſent ſome other Engravings that are remarkable by the Depth and Variety of the Shields, eſpecially as they afford additional Proofs that the Ancients uſed the ſame Method of Engraving with the Wheel, and the ſame Tools, that we do.

This Figure repreſents three Soldiers in a Poſture of Defenſe (the third on his Knees), with their Shields in profil the Height of near half a Circle: this is eaſily done with a Tool in the Form of one of theſe Shields, which being fitted on the Engine, you engrave the Stone without moving it; and in an Inſtant make preciſely ſuch a Shield. Nothing is more convincing than this Experiment: it teaches us, I think, more of the Method of the Ancients in engraving Gems, than we can learn by all that *Pliny* and other Authors endeavoured to preſerve to us.

It was cuſtomary with the Greeks to interſperſe their naked Groupes with dreſſed Figures, either to diſtinguiſh the different Nations (as we ſee here the firſt Soldier with a Trojan or Phrygian Bonnet), or to vary and embelliſh the Compoſition, for it ſometimes gives more Grace to the Piece to have ſome of the Figures cloathed.

I leave

I leave it to Antiquarians to diſcover and decide who were theſe Warriors among that Multitude of wounded Trojan Heroes defended by their Friends, that are ſpoken of in Hiſtory.

This Drawing is taken from my Sulphurs.

XI.

OTRIADES.

On a Cornelian.

In the Poſſeſſion of the Prince of ORANGE.

THIS Engraving repreſents a Figure half-recumbent, in an Agony, unable to ſupport itſelf, ſitting on one Shield, writing on another, and leaning againſt a third. The Engraver ſeems to have endeavoured to ſurpaſs all others in engraving deep. The three principal Shields are ſo very deep, that when you hold the Impreſſion of the Engraving between you and the Light, they cover all the Figures. The Knees are as deep as the juſt Proportion of the Figures required. This deep Engraving has ſo much weakened the Stone, that it is almoſt quite ſpoilt.

It was not without much Difficulty that I ſucceeded in copying this Engraving. The original Fragment has but a ſmall Part of the left Arm with a Bracelet; the reſt being ſupplied with Gold. But by the Aſſiſtance of this Mark of a Bracelet, and of another Engraving of the ſame Subject, I was enabled to add a Shield to my Copy; and thus to repair in

ſome

ſome meaſure the Loſs of the Original. But I did not do this with an Intention to ſell the Stone for an antique, and impoſe on the Public, as certain Authors ſay of modern Copiers; but purely to ſatisfy my own Curioſity concerning the Manner in which ſuch an extraordinary Engraving might be executed even at this Day.

In the reſt: the Ordonnance of the Groupe and the Arrangement of the Shields is very natural and ingenious: for the Man that leans againſt the Shield is ſupported by the Shield, and ſerves for a Support to it, and the Poſition of the other Shield gave the Engraver an Opportunity to ſhew his Hand and the Turn of his Foot.

The Shield at Bottom ſupports the Figure; and leaves Room for the Tools to make the Knees.

Theſe Things are highly neceſſary to be obſerved before one undertakes ſuch an Engraving. The Piece we treat of ſuppoſes great Skill in the Artiſt, and much Boldneſs in the Invention. It does not ſeem to be copied from a Groupe of Marble; for in Marble ſuch a Groupe would have been too clumſy. It is probable that the Intention of the Author was only to ſupport the Figure properly, and repreſent the Hiſtory naturally: and he muſt have had an uncommon Genius to diſcover a Method of executing ſuch a curious and difficult Engraving ſo happily.

XII. Otria-

XII.

OTRIADES.

On a Cornelian.

In the Poſſeſſion of Baron STOSCH.

I Add this Impreſſion, which repreſents the ſame Subject as the former, that we may be better able to judge of the different Taſtes of the ancient Engravers, both with regard to the Invention and Execution.

In this Piece the Artiſt appears to have choſen not to engrave ſo deep; either avoiding the Fault of the other, or deſirous to ſhew his Skill in making the ſame Work without copying it: It is poſſible too, he know nothing of the other: for he ſeems to have regulated his Deſign by his particular Manner of Engraving, in which he uſed chiefly a Diamond-point, with the *Bouterolle* for the ſmall Balls at the Extremities: whereas the whole of the former was done with the Wheel.

Theſe Engravings are both very good: the Preference of the one to the other depends on a Perſon's Taſte. True Judges will moſt admire the firſt, on account of its Simplicity, and the natural Air of its Compoſition, added to the Genius and Labour of the Artiſt, who muſt have been at infinite Pains to execute a Work ſo difficult, and at the ſame Time ſo ſingular, that it requires the utmoſt Care and Skill to take an exact Copy of it: whereas, if you know the Deſign, there is no Difficulty in Imitating the ſecond. It appears, moreover, by the latter that the *Bouterolle* was uſed at that Time, and that the Shields were made with the cutting Tool, or Saw.

XIII.

A HEAD of MEDUSA.

On a Chalcedon.

In the Collection of the Right Hon. the Earl of CARLISLE.

AFTER examining the Engravings done in the Manner of thoſe we have given above, we ſhall now proceed to conſider this Head of *Meduſa* in Profil, engraved on a Chalcedon. It has been already publiſhed by Baron STOSCH, deſigned by PICCARD; and its Beauty and Perfection are univerſally admired: but to explain and demonſtrate more diſtinctly the Merit of the Engraving, I judged it neceſſary to give a whole Drawing at the Side of the Profil.

Though the Profil given by this Artiſt (SOSOCLES) is not the ſame with that in the Marquis STROZZI's Cabinet, the Difference leſſens not its Value: for all the Traits are moſt beautiful, and have an Air of Grandeur and Majeſty. Both are, perhaps, Works of Imagination.

In copying this Engraving I obſerved that the Locks of the Hair are cut as deep as the half-round Tool uſed for that Purpoſe would permit. (See the Deſſign of the full Face.) The Workman afterwards finiſhed it with a parallel Tool which ſome modern Engravers uſe for Coats of Arms: but I have not given a Draught of it in Plate I. becauſe it is not yet known either

either in *Italy*, or *France*. It appears by this Head, and by ſeveral others, that the beſt Greek Artiſts often employed this Tool for the Hair; it being otherwiſe ſcarce poſſible that they ſhould have done the parallel Lines ſo clean and neat.

The Wing over the Head is engraven very oblique, and bold; but rather too deep: for being near the Edge, it weakens the Stone, and expoſes it to be damaged by the leaſt Accident.

The Artiſt ſeems to have ſtudied to give his Work the higheſt Perfection, in leaving this Wing without any Support. The able Maſters often take ſuch Flights. This, nevertheleſs, does not hinder the Taking an Impreſſion. The Stone, which is ſet in a Ring, had been damaged, when I ſaw it, by ſome Perſons who had been trying to take an Impreſſion of it. For my part, I took ſeveral good ones, with a little Care: whence I conclude that their Diſappointment was not the Fault of the Engraver: for it is certain that no Artiſt in this Way can finiſh his Work perfectly without taking many Impreſſions of it, from Time to Time, that he may ſee to what Degree of Perfection he has brought it, and what it is ſtill ſuſceptible of. This Method enables him to foreſee and prevent every poſſible Accident, and informs him how deep the Stone will permit him to go, without riſking the piercing of it through when the Work is almoſt finiſhed.

The Poliſh within is not leſs admirable than all the reſt: and will be always a glorious Monument of the extreme Skill of the Artiſt, and an excellent Model for modern Engravers.

We

We ſhall only add, that this Engraving was done with the Wheel, and the half-round Tool already mentioned.

XIV.

MARCIANA.

On a fine Cornelian.

In the Collection of Lord Viſcount DUNCANNON.

THE ancient Greeks generally gave the Portraits of their Divinities the fineſt *Character*, and the moſt agreeable Profil. We often ſee the Heads of *Venus*, *Minerva*, *Diana*, &c. all in the ſame Profil, and ſo like, that there is no diſtinguiſhing them but by their Head-Dreſs, or Attributes. They did the ſame with regard to the celebrated Beauties, ſuch as *Aſpaſia*, *Iole*, *Dejanira*, *Meduſa*, *Jul. Liv. Aug.* &c. whom the Artiſt pleaſed himſelf in flattering, and ſetting off according to his Fancy, to ſhew his Skill, and expreſs his Reſpect or Veneration for them; ſo that one would rather take their Engravings to be imaginary Figures, than true Likeneſſes, and real Portraits. Nevertheleſs we find ſome Engravings in Stone that are undoubtedly done from the Life, ſuch as thoſe of the Emperor *Auguſtus* by *Dioſcorides*; of *Tiberius*, *Antony*, *Jul. Titi*, by *Evodos*, &c. and this Head of *Marciana* on a very beautiful Beryl; which the Antiquarians have long pronounced to be the Head of *Plotina*; but according to a Medal exceeding well preſerved, in the Collection of

of the Marquis of ROCKINGHAM, and by the Head-Dreſs, it muſt be that of *Marciana*. It may be eaſily perceived, however, that this Engraving was not copied from the Medal; for in that Caſe the Artiſt would have imitated it more exactly, and his Work would have wanted that Boldneſs we diſcover in it: he ſeems to have ſtrove to make an original Portrait after Nature, and a Maſter-piece for Delicacy, and perhaps for Likeneſs. He muſt have been at great Pains to mark ſo deeply the double indented Diadem of *Marciana*: and has employed very ingeniouſly the ſame parallel Tool which was uſed by the Engraver of the former Piece, to do the Hair. The Half-rounds of the Diadem and Locks were certainly done with the Borer, fig. 4. I.

In conſidering the Delicacy of the Face, the Arrangement of the Hair, and the little Drapery, I am led to think that this excellent Engraving is the Work of the celebrated *Evodos*, who did the Head of the above mentioned *Jul. Titi*, that is ſhewn in the Treaſury of *St. Denis* at *Paris:* but it cannot abſolutely be affirmed.

The Drawing of the Face ſhews diſtinctly the great Depth of the Engraving. We find very few ſuch Pieces; becauſe it is much more difficult to engrave a Portrait in Stone from the Life, that ſhall be like, than an imaginary Head. The Diadem in this Engraving clearly ſhews that it was done with the Wheel, like the former.

XV.

A young Hercules's HEAD.

On a Cornelian.

In Count BENTINK's Collection.

THOUGH the three-quarter Heads on Gems do not give ſuch an agreeable Impreſſion, as a Profil, the ancient Artiſt who engraved this young Hercules's Head, has ſignalized his Abilities by this Maſter-piece, which is as perfect as it was poſſible to make it; for this Attitude is much more difficult than a ſimple Profil. He took great care to obſerve exactly a juſt Profil, though in a three-quarter Face. (See the Deſign.) The Hair ſhews very plainly that the Artiſt employed for it the Borer, (N. 4. I.) which the Engravers uſe at this Day to make the Curls of the Hair, the Ornaments of Coats of Arms, and ſeveral other Things, and to pierce Stones. As one may eaſily engrave with it a Semicircle, or even a whole Circle, more neatly, exactly, and ſpeedily, than with the Point of a Diamond, or any other Tool. Hence we conclude that the Artiſt engraved with the Wheel, in the ſame Manner as we do now. The Curious, who would aſſure themſelves of this, need only to examine carefully the Work.

The true antique three-quarter Heads are very ſcarce; either becauſe it requires great Skill to ſucceed in them, or becauſe the Impreſſion has not ſuch a good Effect, though it be very ſtriking.

XVI. The

XVI.

The HEAD of the Dog SIRIUS.

On a Grenat.

In the Collection of Lord Viſcount DUNCANNON.

HAVING ſufficiently ſhewn, I preſume, the great Conformity between the Tools employed by the ancient Engravers for cutting in Gems with the Wheel, as the modern; I ſhall now proceed to ſhew the different Taſtes of thoſe Artiſts who have ſtrove to carry their Art to its higheſt Perfection.

This Head of the Dog Sirius with the whole Face may ſerve for our principal Model. To perceive, then, all its Merit, it is to be obſerved that the Jaws are ſo far extended as to diſcover not only the Teeth, and Tongue, but even the very Bars, and Bottom of the Palate, the Whole finiſhed with the greateſt Exactneſs. The great Depth of the Engraving, and the Neatneſs and Juſtneſs of the Deſſign, (as may be ſeen by the Drawing of the Profil) are evident Proofs of the extreme Delicacy and Skill of the Artiſt. The Muſcles are ſo perfectly ſmoothed, that it is not poſſible to perceive the leaſt Mark of the Tools as in the former Engravings. The extraordinary Look, with the Strength and Boldneſs, which the Artiſt has given to this Head made me doubt, at firſt, whether

it

it had been done with the Wheel in the common Method: but in copying it with Attention I perceived the Progreſs of the different Tools that were uſed: and I have ſucceeded pretty well myſelf in imitating it. The Stone is a very fine Grenate, with a convex Surface; which is of great Service for engraving deep, as we have mentioned already: and hence in taking an Impreſſion there riſes a high Border of Wax round it, which help to preſerve it. This Convexity ſerves alſo to render the Extremities of the Ears thinner, and to heighten them ſo that they ſeem to advance as far as the Eyes.

It is highly probable that this Artiſt knew the Merit of his Work, ſince he has put his Name to it, that it might deſcend to Poſterity. On the Dog's Collar is this Greek Inſcription: ΓΑΙΟC ЄΠΟΙЄΙ. It muſt indeed be owned, that it is an incomparable Maſter-piece, both with regard to the Beauty and Perfection of the Deſign, and the Difficulty of the Engraving: for though Grenates are ordinarily of a ſandy Nature, and therefore very difficult to poliſh, this is as finely poliſhed, as if it had been a Cornelian, or any other Stone. In ſhort, all the Antiquarians look on this Piece as the fineſt and curious that we have of the Kind.

XVII.

A LION.

On an Amethyſt.

In the Collection of the Right Hon. the Earl of CARLISLE.

AS I purpoſe to ſhew the different Degrees of Perfection in Engraving, I place here a whole Figure of a *Lion*, engraved on a very fine Amethyſt; but much damaged, as the Deſign of the Profil ſhews. The excellent Attitude of the *Lion*, with the whole Face in Front, turning his Body a little to the right Side, and reſting his Feet on the Carcaſs of ſome Animal which he had probably killed himſelf, make this an uncommon antique Piece, conſidering the Quality of the Engraving. The Surface of the Amethyſt is very convex, like the former, and perhaps for the ſame Reaſon. The Convexity is of particular Service here to bring forward the hind Feet, and to ſhorten the Body, as in Perſpective: it ſerves alſo to bring out the left Foot before, tho' ſlightly engraved. The The Tail of the *Lion* is not deep: but the Tip of it ſeems to riſe perpendicularly to the Head: which it would have been impoſſible to expreſs on a flat Stone. This Engraving has a very fine Effect on the Impreſſions. It was certainly done with the Wheel; for it is impoſſible to penetrate into the Stone ſo far, and ſo boldly, to form all the neceſſary Parts, with a Point of Diamond.

This Engraving is no leſs difficult than the former. The lower Part of the Mouth is done with all the Skill of a great Maſter; as may be ſeen by the Profil, let. A. The Carcaſs of the Animal is hardly to be diſtinguiſhed, becauſe the Stone is ſo much broken: but there is another ſmall Engraving of the ſame Figure very well preſerved in the Collection of Lord Viſcount DUNCANNON, which repairs this Defect.

I choſe theſe two Greek Pieces on account of their Perfection, and their great Reputation: and becauſe they were never before publiſhed.

XVIII.

A WOMAN ſitting, a half Length.

On a Chryſolite.

In the ſame Collection.

I Now proceed to another Kind of Greek Engraving, which repreſents a Woman ſitting and writing on two Cornucopia's, ſupported by a Cupid. This Engraving has nothing overcharged in it: but it is remarkable that the Artiſt took the Liberty to go beyond the Border of the Stone to mark the Legs; and that he has placed there the higheſt Relief of his whole Figure: which has often occaſioned it to be taken for a Fragment, though it be not one, as evidently appears by the Impreſſion of its convex Surface, in which the Point of View is in the Middle of the Stone.

This

This Figure is very different from that of *Harpocrates*, (Plate IV.) which is alſo a half Length: for in that the Engraver has managed the Diminution of the Stone and of the Figure in ſuch Manner, to leave an empty Space, by which the Extremities of the Figure are ſeen; and which facilitates the ſetting of the Stone.

The Drapery of the Woman in this Engraving is in a good Taſte; its Parts being large and flat, according to the beſt Greek Manner. The Whole is finely ſmoothed and poliſhed; which is very difficult to do in a Chryſolite, on account of its Poroſity: accordingly the Art of doing it paſſes for a Secret among the modern Engravers and Lapidaries.

XIX.

A MAN with a Goat before an Altar.

On a Cornelian.

In the ſame Collection.

THIS Engraving on a Cornelian is not without its Merit. It is bold, and well deſigned. The Man who has Hold of the Goat by the Horn and the Tail, is ſuppoſed to be going to throw it on the Altar, on which the Fire is ready lighted. It is probably a Sacrifice to *Bacchus*, the Goat being an Enemy to the Vine.

As

As the Print is very exact, there is nothing to be remarked on this Figure, except that the Hairs of the Goat were done with the parallel Tool, mentioned under the Articles *Meduſa*, and *Hercules:* which is a new Proof that our Method of Engraving with the Wheel is very ancient.

XX.

MARS.

On a Prime d'Emeraude.

In Dr. MEAD's Collection.

THIS whole Length Figure of *Mars* is engraved on a Prime d'Emeraude: It is frequently to be met with, likewiſe, on the Reverſe of antique Medals. It appears to be copied from a Statue, as it is placed on a Pedeſtal; a Thing very uncommon among the good Engravers of Greece. The left Foot ſtands on a Crab, the uſual Symbol of Luxury and Laſciviouſneſs: whence we may conclude that the Artiſt would inſinuate that a Warrior ought to overcome thoſe Vices. The bad Poſition of the Feet in this Figure appears to me to be owing to the Negligence of the Engraver. The Muſcles and Traits are alſo, in my Opinion, too much rounded, contrary to the Uſage of the beſt Greek Engravers, who always left a Flatneſs both in the Drapery, and in the naked Part of their Figures. The Merit of this Piece, however, is upon the Whole, equal to many that are preſerved in the greateſt Collections.

XXI.

A LUPERCALE.

On a white Agat.

In Baron STOSCH's Collection.

THIS Figure, which is engraved on a white Oriental Agat, is of the ſame Claſs with the former, and very curious. It has been already publiſhed by Mr. FICORONI in his *Maſchere ſcheniche antique.* Its Poſition ſhews that the Engraver wanted to give a Proof of *his* Boldneſs and Skill in *his* Art. From the ingenious Raiſing of the right Arm in this Figure we may remark, that moſt of the ancient Engravers, both the good and the bad, ſtudied to give *Relief* to their Works by other Parts beſides the Shields, (the Singularity whereof we remarked above) that is to ſay, by every Part that was ſuſceptible of much Labour and Art. It is probably a Maſk which this Lupercale is putting on his Face; but its Extremities are ſo ſmall that we can obſerve only two ſmall round Balls. (See the Figure of the Profil A.)

For the reſt: the Figure is finiſhed with great Care and Exactneſs; only the great Depth of the Engraving ſeems to have obliged the Artiſt to round the Muſcles too much: whereas the able Maſters, as I have already obſerved, take

care to flatten them a little, to make them more like Nature: which is much more difficult to execute.

This Figure furniſhes us with a new Demonſtration that the Ancients engraved as we do with the Wheel: for in copying it I found that the Arm, to which the Artiſt has given ſuch a high Relief, was done with a Tool of the ſame Size as the Heigth and Depth of the Arm, which I have marked in the Profil, let. A. A ſmall Ball was afterwards made with the *Bouterolle* to mark the Place of the Elbow; and the Whole properly joined together and finiſhed.

There are other Engravings of the ſame Taſte, that is to ſay, with an Arm raiſed; ſuch as that of *Scylla* ſlaying a Man with a Rudder, and *Iole* undreſſing before *Hercules*. See Baron Stosch's Book, Plate LXVIII.

And it appears by them all, that the Wheel was uſed by the Ancients for engraving in Gems.

XXII.

A FAUN

with a Thyrſis, the Skin of a Tiger, and a Vaſe.

On an Onyx.

In the Author's Poſſeſſion.

THIS Engraving is remarkable for its extraordinary Smallneſs *(Onyx-Nicolo)* which hindered the Artiſt from marking any more than the principal Parts. There are ſeveral Engravings with this Figure, but all of them larger, and in ſome Sort different. They preſent generally the Attitude of a Man extremely drunk; the Head (with the full Face) leaning much backward, ſo that the Body ſeems to ſupport itſelf with great Difficulty on one Toe of the Foot: But in this Piece we have only a half Face of the Faun, and he ſeems rather to walk than leap: which gives Room to think that the Engraver wanted to correct the Extravagancy in the Deſign of the other Engravers. This Piece has a farther Particularity, namely, that as the Engraving penetrates through the blue Surface, which is very thin, and enters into the Bottom of the Stone, which is black, the Engraving appears

pears black : in the ſame Manner as the beautiful Vaſe on a red Onyx, Plate VII.

At one Side of this Engraving are diſcovered certain Mark of Greek Characters, of which ſome would fain make KOIMOY, the Name of the ſame Artiſt who engraved the celebrated *Adonis*, pubiſhed by Baron STOSCH, Plate XXIV. and preſerved in the magnificent Collection of Prince WENCESLAUS DE LICHTENSTEIN at *Vienna*. For my part, I will neither ſubſcribe to this Opinion, nor combat it, becauſe the Characters are ſo ſmall, and ſo much damaged by Time, that it is almoſt impoſſible too decypher them.

This Piece is valuable for its Beauty, and the Correctneſs of the Deſign, though in ſuch a ſmall Space, that the beſt Eye is hardly able to examine it without the Help of a Microſcope. This makes me believe that the Artiſt chiefly employed the Point of a Diamond, particularly for the Face and the Hair ; which might be done more eaſily in ſuch a ſmall Figure with that, than with the Wheel.

XXIII.

BONUS EVENTUS.

On a Cornelian.

In the Author's Poſſeſſion.

SOME ancient Medals have almoſt the ſame Figure without the Vine at one Side, with this Inſcription, BONUS EVENTUS. This we treat of is exceeding well engraved, and in a good Taſte, on a red Cornelian, with a convex Surface; and amirably poliſhed in the Inſide.

As Mr. MULLER, an eminent Engraver in Copper, has executed the Deſign with great Exactneſs and Skill, I ſhall not enter into a farther Explanation of it. The Artiſt has cut the Figure as deep as he could; which he muſt have done with great Precaution, in order to avoid breaking the Out-lines; eſpecially as he did not borrow the Aſſiſtance of a light Drapery, to eaſe his Tools, and cover the ſmall Splinters which often happen in Engraving, as we ſhall have Occaſion to remark more particularly afterwards.

Engravings of this Kind, ſo exceeding well executed, are become very ſcarce, even in the moſt celebrated Collections. I have preſerved this with great Care, as a good Model for myſelf to improve by, and an excellent original Antique.

One may eaſily judge by the Depth of the Traits, Knees, and the Vine on one Side, which laſt is careleſly done, that the Whole was cut with the Tools uſed now, and conſequently with the Wheel.

XXIV.

CUPID bound on a Trophy-Tree.

On an Amethyſt.

In the Collection of the Right Hon. the Earl of CARLISLE.

THIS Cupid is admirably engraved on an *Aqua-Marina* by AYAOY. Several Engravings, which have been publiſhed by Baron STOSCH, bear the ſame Name, but differ greatly in Merit; whether it be that there was more than one Engraver of that Name, or that the ſame Artiſt did ſome better, and ſome worſe.

This is a very fine one: The Traits are large, well diſpoſed, flat, and ſo ſmooth that it is hard to diſtinguiſh them. The Head is cut very deep; and the Face, and the whole Body, as well as the Trophy to which he is bound, are well done. The Cupid engraved by SOLONOS, which M. STOSCH mentions pag. 64, is much inferior to this, though he made very good Heads and Figures. This Cupid is engraved much in

in the ſame Manner of that Artiſt who did the Car with four Horſes a-breaſt, publiſhed in the ſame Book. There is another Cupid piercing a Butterfly againſt a Tree, on an Oriental Hyacinth, or Beryl, but it is not ſo well finiſhed as this, perhaps on account of the Hardneſs of the Stone. It was formerly in Count Tom's Collection; but belongs at preſent to the Prince of Orange.

The Cupids that are true Antiques, well engraved, well proportioned, and as large as this, are very uncommon: but this may only ſerve to ſhew that the Ancients knew to engrave them, as well as other Figures: accordingly I have given it a Place here as an Example of the great Variety of their Work.

XXV.

An ATHLETE.

On a Vermillion.

In Lord Duncannon's Collection.

THIS *Athlete* anointing his Body, according to the Cuſtom of the Ancients, engraved on an Oriental Hyacinth, or Beryl, of the Colour of a Bohemian Grenate, is juſtly celebrated among the Antiquarians, and paſſes for one of the beſt Pieces of the Ancients, both on account of the Excellency of the Engraving, and the Beauty of the Stone, which is certainly incomparable: for in Size and Perfection it has no Equal. We may judge of the Eſteem in which it has been always

always held, by the Care that has been taken to preſerve it ſo entire and in ſuch good Condition.

The Surface is made quite flat, either becauſe the Stone was too thin to be cut convex, or to pleaſe the Taſte of the Artiſt: which is contrary to all the Stones we have hitherto mentioned. The Artiſt has been careful to give the Head the neceſſary Depth to make it lean forward; as may be ſeen by the Deſign of the Profil. He has ingeniouſly given the Feet juſt ſuch a Support as was neceſſary to give the Tools Room enough to make the Toes. Beſides the Plainneſs of the Surface, the extraordinary Hardneſs of the Stone renders a Work of this Kind much more difficult than it had been done on an ordinary Cornelian, eſpecially, if, like this Artiſt, a Perſon had the Ambition to give it ſuch a perfect Poliſh as this has; which juſtly merits the Eſteem of all the Connoiſſeurs in Engraving, and ſhews to how high Perfection the ancient Artiſt carried the Art of engraving and poliſhing the Inſides even of the hardeſt Stones. Some Antiquarians take the Vaſe placed on the Table at one Side for a Prize gained by this Wreſtler: but I imagine it to be only the Veſſel that held the Oil for anointing his Body. They alſo conjecture that we ought to read the Inſcription ΓΗΑΙΟΥ inſtead of ΓΝΑΙΟΥ. I own the Difference is ſo ſmall between the Letters of theſe two Names (the Strokes of which are compoſed of ſmall round Balls, delicately joined together), that there is Ground for both Opinions. But as we have a Head of *Hercules* when a Yougth, exceeding well engraved, and a true Antique, on which the Name ΓΝΑΙΟC is very diſtinct and viſible, and, beſides, as we know no Graver named ΓΗΑΙΟΥ, it ſeems highly probable that ΓΝΑΙΟΥ is the right Reading here. Whatever

ever may be in this, the Name of the Author is a Matter of mere Curiosity, and no certain Inference can be drawn from it for or against the great Merit of the Engraving.

This Gem was formerly in the Cabinet of Pope CLEMENT V, and came afterwards into the Possession of Baron STOSCH.

XXVI.

PERSEUS with the Head of MEDUSA.

On a Beryl.

In the Duke of DEVONSHIRE'S Collection.

I Have remarked above oftener than once, what Care the ancient Engravers took to give Support and Strength to their deep Engravings; of which this Figure of *Perseus* holding *Medusa*'s Head behind his Back with his left Hand, is a new Example. I cannot forbear repeating here, that it is very difficult in these Sort of Engravings to preserve the Outlines, on account of the Danger of damaging them with the Tool that has the Diamond-powder on it; which often occasions Splinters, that ever so small, an able and delicate Artist cannot bear in his Work.

In examining this *Perseus*, which is very deeply engraved on a Surface somewhat convex, we discover a very fine Drapery, which falling over his Shoulder, envelopes his left Hand that holds *Medusa*'s Head, and descends to the Calf of his Leg.

The great Depth of the Arm, and of the whole Figure on the left Side, was certainly what obliged the Artiſt to add the Drapery, as the moſt ingenious Method of concealing the Roughneſs or Splinters occaſioned by the Diamond-powder mentioned above; and giving Room for the Utenſils with the Wheel to mark the Knee properly, and give it a ſufficient Support: as may be ſeen more clearly by the Drawing of the Profil. For the reſt: it ſeems as if this Drapery was done on Purpoſe to hold *Meduſa*'s Head; and it likewiſe ſeems as an Ornament to the whole Figure.

As I have imitated with great Care moſt of theſe antique Engravings, the ſame Accident happened to me, with regard to the Splinters by the Powder, that befel them: and hence I infer with Pleaſure that their Method of Engraving in Gems was the ſame with ours.

The Reaſon why Drapery was not employed in the preceding Figures of the Wreſtler, and *Bonus Eventus*, was probably becauſe they are not ſo deep, nor in the ſame Attitude, or perhaps becauſe more Care and Pains were taken in Beginning them, than a bold and able Maſter gives himſelf.

For the reſt: the Engraver of this *Perſeus* has left us a Mark of uncommon Beauty. The Figure is in a high Taſte, and perfectly well executed: It is not inferior to any ancient Greek Engraving of the Kind, and juſtly merits the diſtinguiſhed Place it holds at preſent.

XXVII.

A BACCHANT.

On an Beryl.

In the Earl of CARLISLE's Collection.

EVERY Figure cut on a Gem, that is well deſigned, and highly finiſhed, is of great Value, whether the Engraving be deep or ſhallow; its Merit in this laſt Reſpect depending on the Taſte of the Artiſt or of the Owner.

It is certainly more difficult to engrave a Figure deep; becauſe there is leſs Room for employing the Tools with the Wheel, or the Diamond-point, than in a ſhallow Engraving, where you can uſe them freely, without any Trouble. This *Bacchant* is engraved ſo ſhallow, that the Drapery is almoſt entirely effaced by the injury of Time: but the Figure itſelf is very well preſerved; and ſerves to prove the great Skill of the Artiſt in the Manner of Engraving ſhallow.

There is another of the ſame at *Florence*, much larger; but in the ſame Attitude, and in the ſame Manner, and perhaps by the ſame Hand. Whether the ſhallow Engraving was little uſed at that Time, or whether the Engravers found it as difficult as the other Manner, cannot now be determined.

XXVIII.
MERCURY.

On a pale Cornelian.

In the ſame Collection.

THIS Figure of *Mercury*, carrying a Ram's Head in a Plate, is graved on a Cornelian with a Surface as flat as that of the preceding. At one Side of it we read ΔΙΟCΚΟΥΡΙΔΟΥ. It is cut very ſhallow; yet a little deeper than the former. The Engraving is much in the Taſte of that of *Diomedes* carrying off the *Palladium*, engraved by DIOSCORIDES.

The Poſition of this *Mercury* is not at all heavy; but very eaſy. The Drapery is extremely delicate, and finiſhed with as much Care and Exactneſs as the Figure itſelf; which is very uncommon, eſpecially when the principal Figure is quite naked. Beſides, this Drapery, or Mantle, though ſmall, is of great Service to make the Contour of the Body more neat and finer, as I have already mentioned in the Explanation of the laſt Plate.

DIOSCORIDES has alſo engraved ſome Figures very deep; particularly the Head of *Mecænas* and that of *Perſeus* before a Shield; both which have been publiſhed by Baron STOSCH. The other Engravings that bear this Name are generally low Baſſo-Relievos, and all are cut with the utmoſt Skill.

This

This Figure ſhews that he was careful not to overcharge his Work with extraordinary Poſtures, in a large Convex. It would alſo have been improper to engrave this *Mercury* on a very convex Stone, becauſe, in that Caſe, the Body and the Arms muſt have been ſunk too far, to make the Head in a Line with the Body; and the Drapery muſt have been made very ſtrong, or different; and conſequently the Whole would have been clumſy and heavy. Hence it appears that the Choice of the Surface of the Stone ought to be regulated by the Figure which is intended to be engraved; and that depends on the Genius of the Artiſt.

XXIX.

A VICTORIA ſlaying an Ox.

On a Cornelian.

In the ſame Collection.

THIS Engraving of a *Victoria*, repreſented half-naked, ſlaying an Ox, done on a very beautiful Cornelian, with the Name ΕΥΤΥΧΑΤΟΥ, is undoubtedly an Antique, and not inferior in Point of Merit to the *Mercury* of DIOSCORIDES. We find the ſame Name put to a very fine Cameo which repreſents *Amor Leænas domans.* I believe it to be the ſame Perſon: for there is no Doubt to be made that an able Artiſt,

who makes good Figures in Relievo, is able to engrave alſo *en creux*, and that a good Artiſt *en creux* will ſucceed in Relievo. This *Victoria* is the only *Intaglio* that has hitherto bore the Name of SOSTRATES. We may naturally conjecture that ſuch an able Engraver as SOSTRATES, who could draw ſo well, took a Pleaſure in employing himſelf ſometimes in Statuary; eſpecially when his Sight would no longer permit him to engrave in ſmall. I therefore ſuſpect that this *Victoria* was done by the celebrated Statuary, who lived, according to PLINY, in the Time of ALEXANDER the Great, about the CXIVth Olympiad.

In the two preceding Engravings the Drapery is diſpoſed in ſuch Manner that it neither covers nor touches the Figure. The Artiſt muſt have been a SOSTRATES to have the Boldneſs and Skill to half-cloath this *Victoria* ſo highly, that it doth not prejudice the Nakedneſs of the Figure. This is a good Model for Imitation in Point of Cloathing, and Nakedneſs; and an excellent Monument of the Skill and Dexterity of this great Artiſt; nothing being more difficult than an Engraving of this Kind in ſuch a ſmall Space.

XXX. VE-

XXX.

VENUS Marina.

On an Amethyſt.

In Count BENTINK's Collection.

AFTER treating of the ſhallow Engravings we ſhall now return to the deep ones, with Drapery. This *Venus marina* is cut very deep on a very convex Amethyſt. It is pity that Time has ſo conſiderably altered the Contour, that the fine Drapery which *Venus* holds in her left Hand by way of Veil, can ſcarce be diſtinguiſhed.

It is remarkable that there is another Engraving of the ſame Subject on a Sardonyx, with a flat Surface. It belongs to Lord MORPETH, who permitted me to take an Impreſſion of it. By examining narrowly theſe two Engravings, one will eaſily be convinced that they are both by the ſame Hand, both being equally well done. The Artiſt probably was deſirous of trying the two different Manners, in order to judge which was beſt. I imagine that he did the Amethyſt firſt; for he has made ſeveral Alterations in the Sardonyx, particularly by adding the whole Body of a Sea-Monſter behind the Figure, with a View, no doubt, to enrich his Work. As theſe two Engravings are equal in Merit I ſhall only make ſome Remarks on the different Effect of their Surfaces, one flat, and the other convex.

In

In the Impreſſion of the latter the Sea-Monſter's Head appears higher than all the Reſt of the Engraving; whereas in the other it is not ſo high as that of *Venus*, and the Reſt of the Figure, though it be engraved as deep as was poſſible on a flat Surface. Beſides, in the firſt, the Body of *Venus* appears more inclined, and higher, on account of the Convexity of the Stone, than in the ſecond; and ſo of the other Parts. The left Arm is ingeniouſly made to ſupport the Head of *Venus*; and the Drapery to conceal the Splinters in the Out-lines occaſioned by the Diamond-powder; and to make Way for the Tools to go deeper. The Artiſt has made uſe of the Drapery for this Purpoſe in both thoſe Engravings, according to the Method employed in the *Perſeus*, *Mercury*, and *Bacchant*.

XXXI.

DIANA Venatrix.

On a Prime d'Emeraude.

In Dr. MEAD's Collection.

THIS Figure *Diana* is ſupported by a Staff which ſhe holds with both her Hands. Her left Foot is raiſed, and ſhe is juſt going to leap on a Rock, as they do ſometimes in Hunting. The Figure is engraved on a Prime d'Emeraude, and almoſt entirely dreſſed. I muſt own that it is not ſo well executed as the *Victoria* of SOSTRATES: but the Proportion of the Figure, and the Taſte of the Dreſs are very good.

I have

I have drawn it more complete and finiſhed, to ſhew the Intention rather, than the Execution, of the Author, who ſtopt ſhort in his laudable Career. It may be obſerved that the left Knee is engraved very deep (as I have marked it in the Profil) and without any Drapery to ſupport it, or rather to conceal the Vacancy under it, as in the former Figures. (See Lett. A.)

This Omiſſion, added to the Negligence of the Engraving, makes me believe that the Artiſt wanted Genius to correct the Defect. As to the reſt, the Attitude of the Figure is very genteel; the Dreſs is light and eaſy, and does not leſſen the Grace of the Contour.

This Stone belonged formerly to Lord HALIFAX.

XXXII.

DIANA Montana.

On an Amethyſt.

In his Sicilian Majeſty's Collection.

THIS is another beautiful Figure of a *Diana* cloathed. Some Account has been already given of it by Baron STOSCH: but his principal View being to diſcover the Names of the Artiſts who engraved the Stones, of which he publiſhed the Impreſſions, I have made no Scruple to place it in this Collection, as it will furniſh me with ſome important Remarks, in comparing it with other Figures.

It is engraved by ΑΠΟΛΛΟΝΙΟΥ, on a very convex Stone, like the *Venus marina*, Plate XXX, which gives it a very high Relief, as I have marked in the Profil; where may be ſeen how deep the Artiſt was obliged to go in the Middle of the Stone, to place his Figure in an upright Poſture. We have another Proof of his Genius in ſurrounding it with Rocks, to fill up or employ the large Vacuity from the Girdle to the Calf of the Leg; to give a ſufficient Support to the Impreſſions that might be taken of it; and to facilitate the Engraving of the Legs and Feet with the Wheel.

On the left Side is a Baſe on which *Diana* leans; and which was neceſſary (or ſomething in the Room of it) to ſoften the Contour of an Engraving of this Depth. All theſe Things ſeem to be added in order to embelliſh and improve the principal Figures rather, than from any indiſpenſable Neceſſity for them in ſuch an Engraving.

As to the reſt: the Hunting-Dreſs is exceeding well executed, and in the Manner of the greateſt Maſters. The Figure furniſhes us likewiſe with a new Example of the Conformity of their Method of Engraving on Gems, to ours.

XXXIII.

JUPITER ſitting.

On a Sapphire Chalcedon.

In Count BENTINK's Collection.

AFTER examining properly all the former Figures, it will be more eaſy to judge of the Merit of this Engraving on a Sapphire Chalcedon, which is a front View of *Jupiter ſitting*, with the *Eagle* and *Cerberus* at his Sides.

The Artiſt ſeems to have been deſirous of uniting in one Piece the different Manners of all Engravers. In fact, 1°. Jupiter's Body is engraved ſhallow, like the *Bacchant*, Plate XXVII. 2°. The Feet are cut very deep, agreeable to the Length and Proportion of the Thighs and Legs, and in the Impreſſion appear in Relievo, like a marble Statue. 3°. The Vacuity under the Knee is filled up with a light Drapery, which is of the ſame Uſe as in the *Perſeus*, Plate XXVI. See the Profil, Lett. B.

The Toes of the right Foot are very perceivable, but thoſe of the left are not ſeen, becauſe this Foot is engraved too deep for the ſmall Tools with the Wheel, or even the Diamond-point, to get at them.

Every Connoiſſeur will allow this Engraving to be very curious and excellent: but it will appear much more ſo to an Artiſt who will copy it exactly. I did a Copy of it after

after that of Mr. ZANETI, which is engraved on an Amethyſt much larger than this, and in ſome Reſpects different: but after taking infinite Pains to finiſh the Toes of the left Foot, I was in the End obliged to content myſelf with making ſmall Balls in their Place, as the original Artiſt did.

The ſame Difficulty takes place with regard to the Pedeſtal, called in Greek ΠΕΔΕΣΤ, which ought to have been ſquare, according to a Statue to be ſeen at *Rome*, and publiſhed by Mr. PREISLER; and agreeable to ſeveral other Figures engraved in Profil by Artiſts leſs bold. The Reaſon of the Difficulty is, that the Tools uſed with the Wheel being round, cannot make an Angle completely and neatly, as I have already ſhewn, Plate I. I repeat the Remark here, becauſe for want of attending to it Mr. ZANETI has made two Miſtakes: for from the Omiſſion of the Toes he has made a Slipper on the left Foot, and of the ΠΕΔΕΣΤ a Cuſhion.

The Manner in which the Engraving of the Body and Head is executed, and the Juſtneſs and Beauty of this Deſign, leave no Room to doubt that the Artiſt, who engraved this *Jupiter*, was a very able Maſter. It is highly probable, therefore, that he would not have omitted to expreſs, in ſome Manner or other, the Square of the Pedeſtal, had it been in his Power: but as that was impracticable, he has only diſtinguiſhed the Foot from the Pedeſtal, without troubling himſelf about an Exactneſs of ſo little Conſequence.

XXXIV.

APOLLO
between two Combattants.

On an Beryl.

I Have already ſpoken of the Invention and Compoſition of ſuch Hiſtorical Pieces, as may be aſcribed to the ancient Engravers on Gems; but as thoſe I have mentioned above are different from, and inferior to this, which ſhews the higheſt Point of Perfection to which the Ancients carried this Art, I could not omit it. The preceding ones are grouped, and overcharged; whereas in this every Figure ſtands by itſelf: which is agreeable to the beſt Grecian Taſte; for by this Means the Beauties of each Figure may be eaſily perceived as if by itſelf on a Stone.

The Antiquarians of *Italy* call theſe Figures *Apollo*, *Ulyſſes*, and *Ajax*, contending for the Armour of *Achilles*. I ſuppoſe them to be rather *Achilles*, and *Phœbus*, protecting *Hector*, who, according to HOMER, often retreated within the Gates of *Troy*.

* * *

I Would fain hope that my Remarks on the ancient and modern Method of Engraving on Gems, and on the Progreſs of the Art, have been readily comprehended by the Connoiſſeurs. But before I conclude it may not be amiſs to produce an Example of modern Compoſition.

XXXV. XXXVI. *and* XXXVII.

For this Purpoſe I have made Choice of theſe three Plates, which the Right Hon. the Earl of CARLISLE was pleaſed to communicate to me. M. MARIETTE ſays, the original Stones were ſent to *London* from *Paris* in 1726 and 1727.

As the Engravings are drawn moſt exactly in our Plates, every Connoiſſeur will eaſily judge of their Merit: and I will venture to aſſure him that every Defect in the Deſign which he may obſerve in the Print, is to be found in the Original. Thus, for Example, if the Arms and Feet appear to be wretchedly deſigned, they are preciſely ſo in the Stone: not to mention the whole Compoſition. But could any Thing better be expected from a Graver, who was ſuch a bad Draughtman? In ſhort, all we can ſay of this Engraving is, that there is a great Deal of Work in it, and little Merit. Mr. MARIETTE extols highly his French Engravers: but I own that I never met with one of them that could engrave ſo well as Mr. GUAY, Engraver to the King of France; and yet he has his Equal.

For the reſt: there are many modern Engravings, particularly in Cameo, in the Florence Gallery, much better than theſe: but we ſhall not enter into a Detail that is foreign to our Plan.

The E N D.

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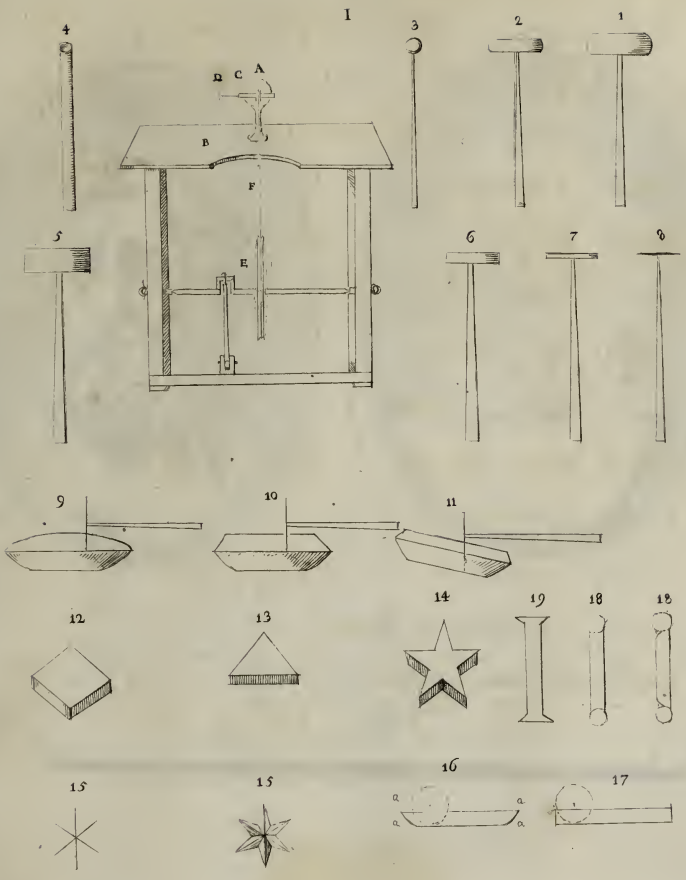
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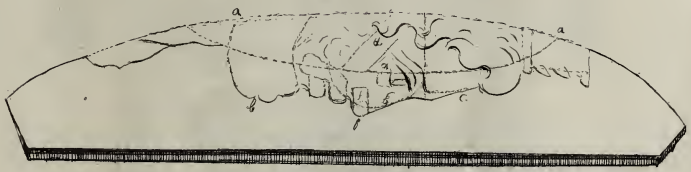

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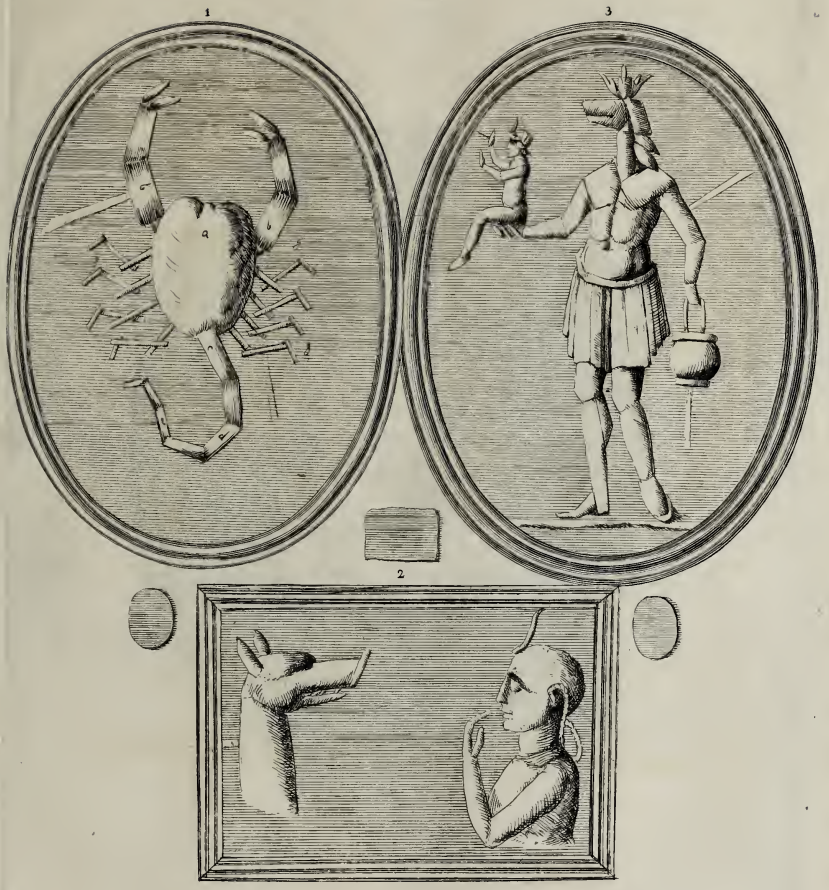

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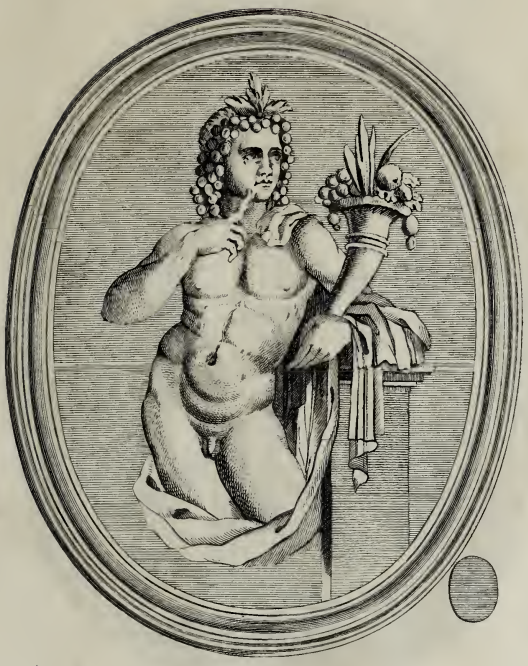

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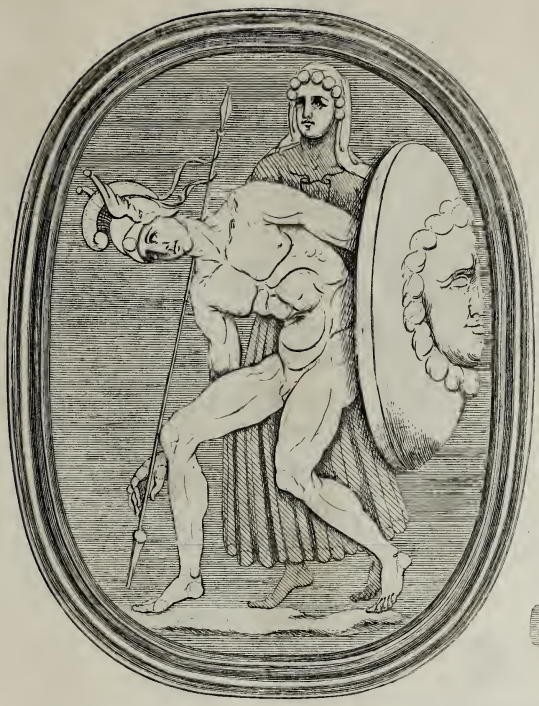

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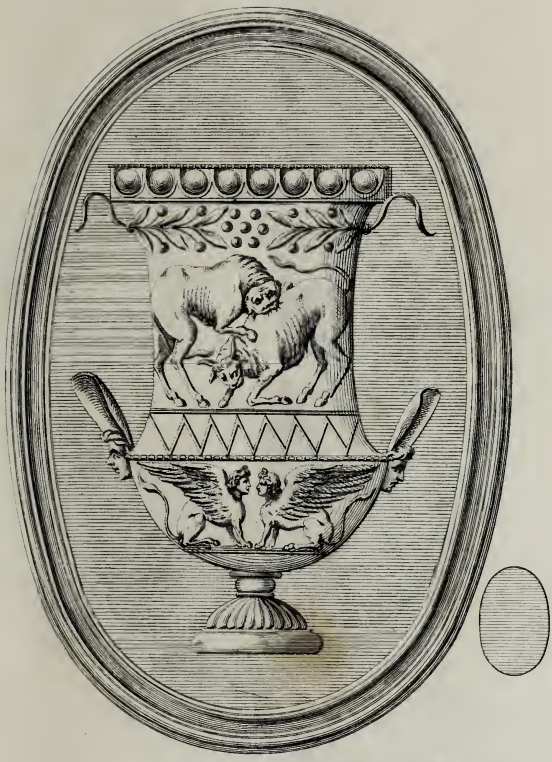

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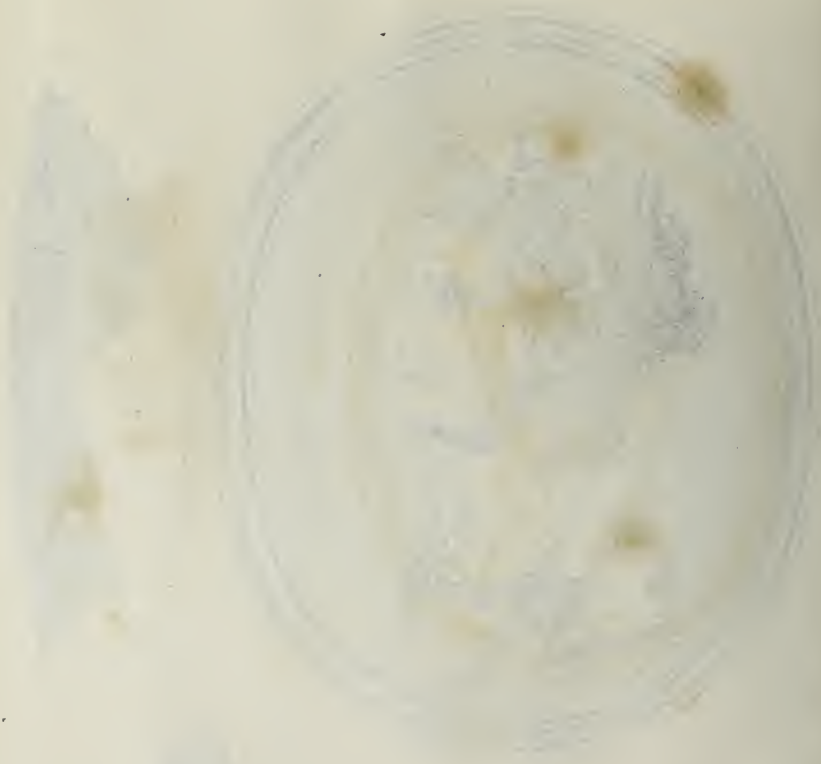

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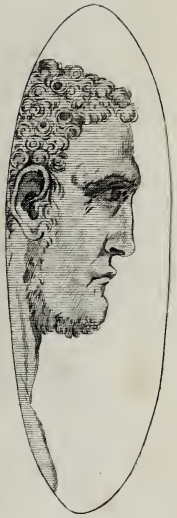

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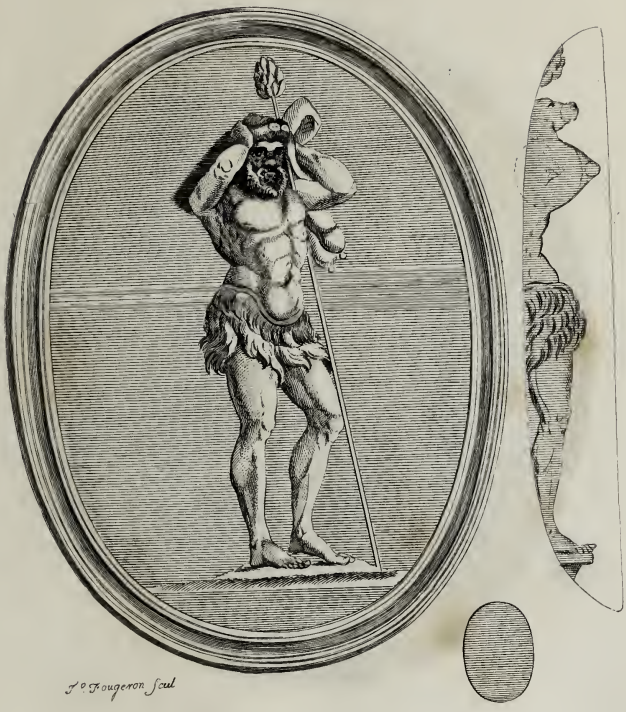

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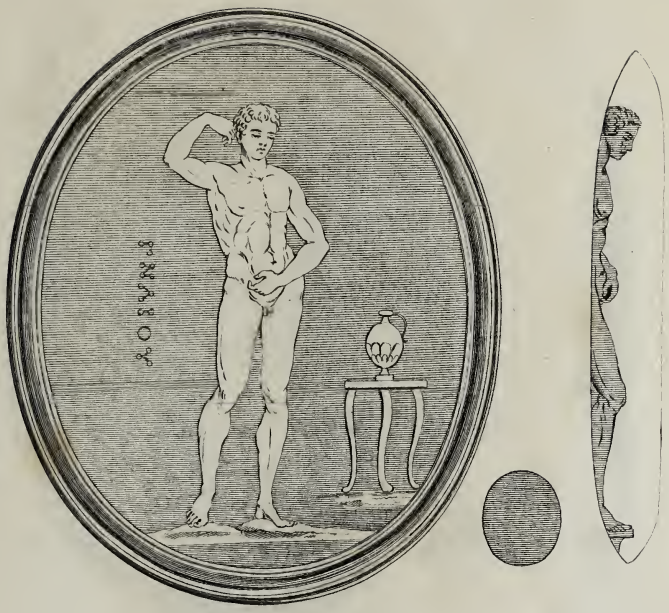

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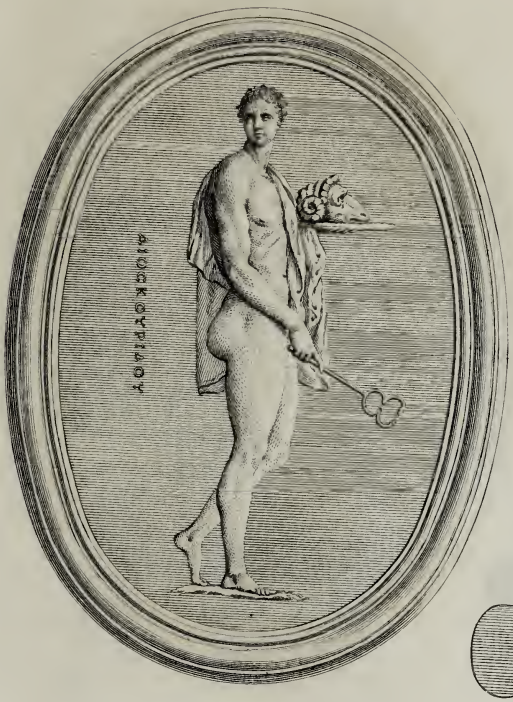
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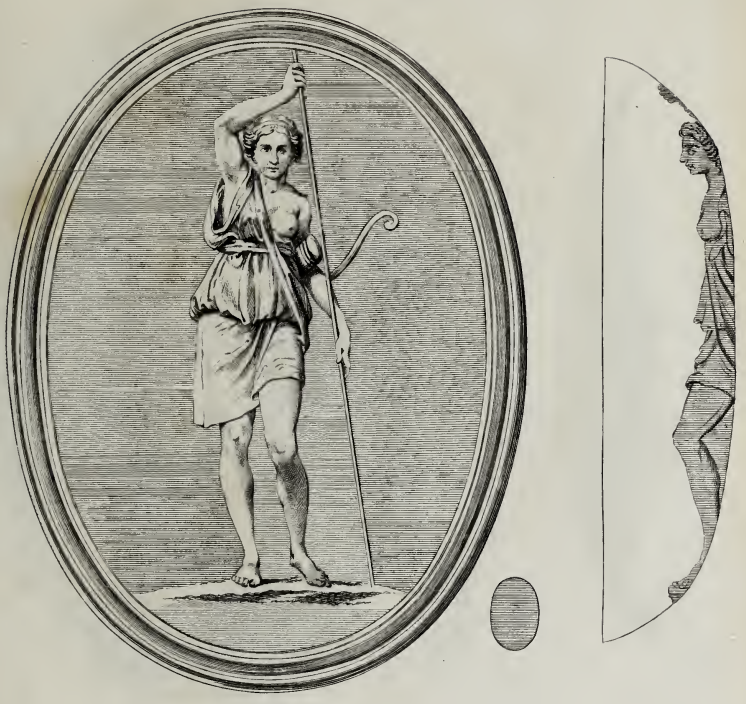

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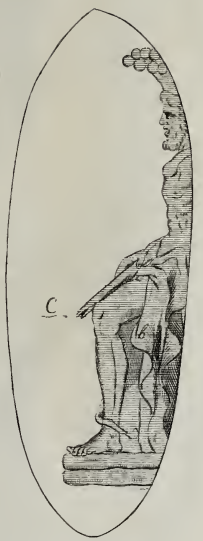

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